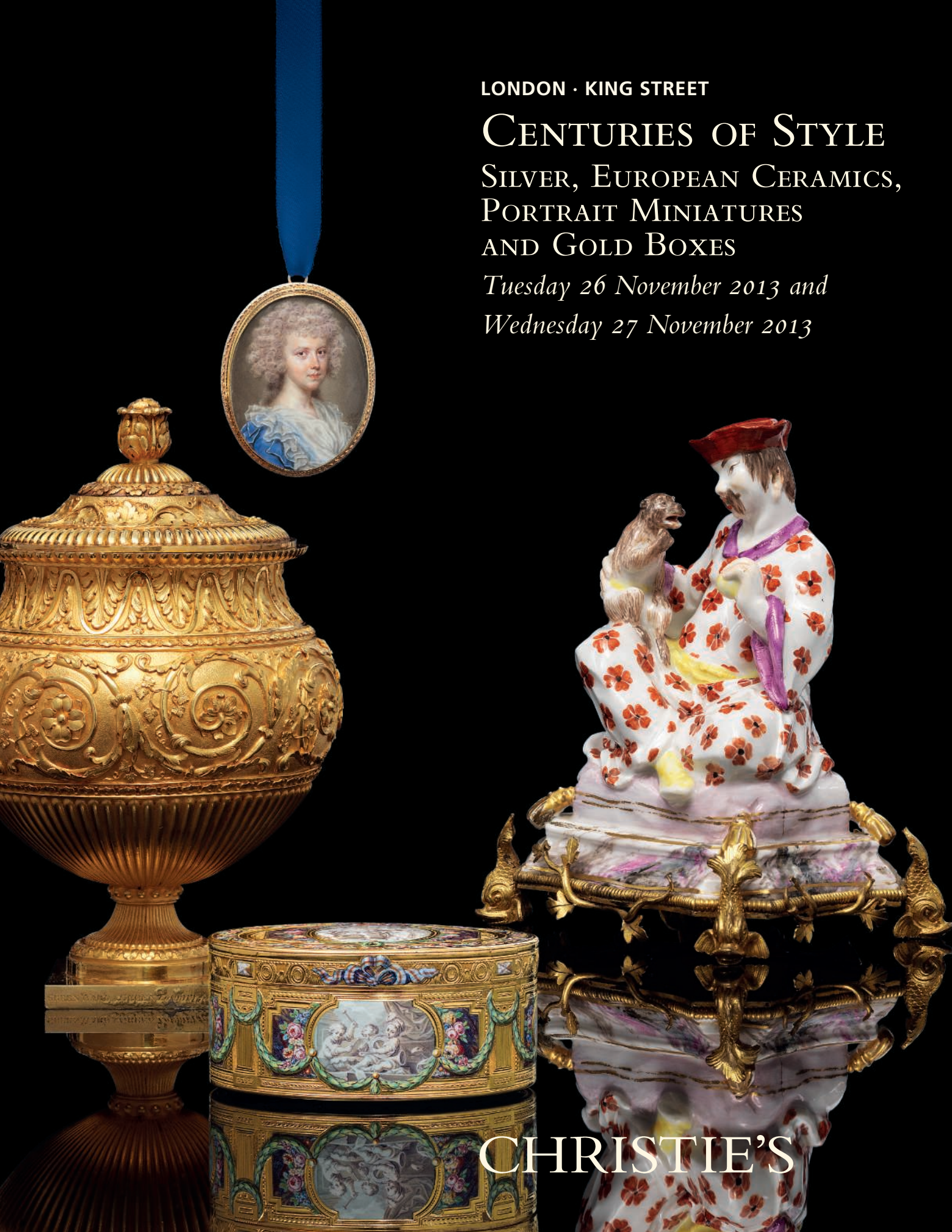


LONDON · KING STREET

CENTURIES OF STYLE

SILVER, EUROPEAN CERAMICS,
PORTRAIT MINIATURES
AND GOLD BOXES

*Tuesday 26 November 2013 and
Wednesday 27 November 2013*



CHRISTIE'S







LONDON · KING STREET

CENTURIES OF STYLE

SILVER, EUROPEAN CERAMICS,
PORTRAIT MINIATURES AND GOLD BOXES

*Tuesday 26 November 2013 and
Wednesday 27 November 2013*

AUCTION

Tuesday 26 November 2013 at 10.30 am (Lots 1-88) and
Wednesday 27 November 2013 at 10.30 am (Lots 89-298)
and 2.30 pm (Lots 401-616)

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Friday	22 November	9.00 am – 4.30 pm
Saturday	23 November	12.00 noon – 5.00 pm
Sunday	24 November	12.00 noon – 5.00 pm
Monday	25 November	9.00 am – 8.00 pm

AUCTIONEERS

Nicolas Martineau, Henry Pettifer, Piers Boothman,
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opposite
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361 & 461

inside front cover
Lots 26 & 252

back cover
Lot 607



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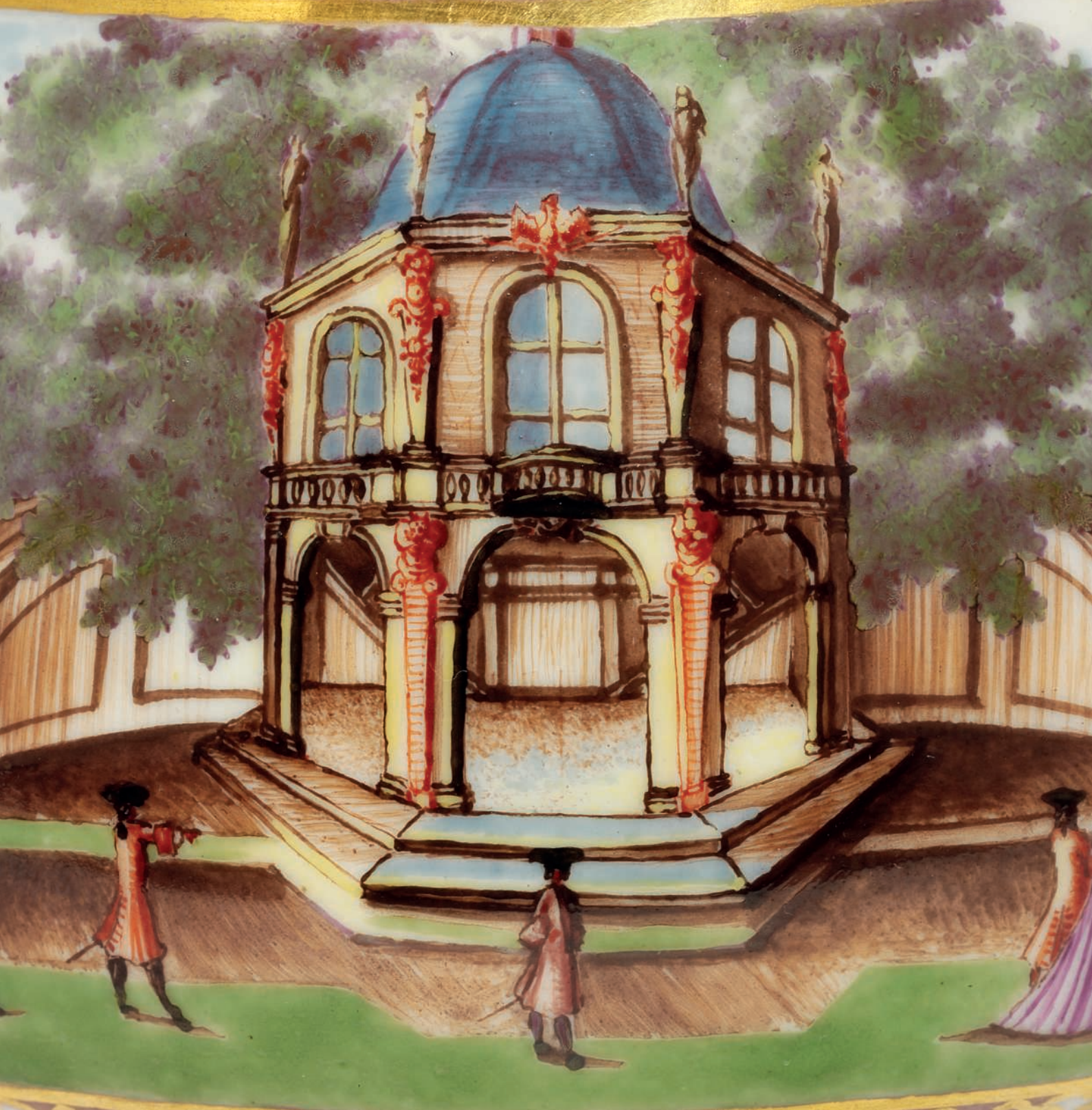


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EUROPEAN CERAMICS
LOTS 1-88







1

A PAIR OF HISPANO-MOESQUE DRUG-JARS

CIRCA 1435-75, VALENCIA, PROBABLY MANISES

Each of waisted form with a tall neck, boldly decorated with four registers of alternating copper lustre and blue ivy leaves with *sgraffito* veining, amongst fern leaves, tendrils and flowerheads within double blue concentric lines (some chipping to rims, slight glaze flaking)

12 $\frac{5}{8}$ in. (32 cm.) high (2)

£35,000-40,000

US\$53,000-60,000

€40,000-45,000

PROVENANCE:

Anton Philips, Holland, and thence by descent to the present owner. One inscribed in ink: 'SBI 1242/7 & 7A', both bearing paper a label inscribed 'S.B. Lot No. 1242/Art. No. 7 & 7a.'

For a pair of similarly decorated armorial albarelli formerly in the collection of Henry Wallis and now in the Victoria and Albert Museum, London, see Anthony Ray, *Spanish Pottery 1248-1898*, London, 2000, p. 85, nos. 181 & 182. Another example is in the Ashmolean Museum, Oxford, museum no. WA1967.44, and a pair from the Charles Gillot Collection were sold by Christie's Paris on 4-5 March 2008, lot 366A. The appearance of a similar Hispano-Moresque drug-jar in a late 15th century altarpiece¹ not only confirms the importance and luxury status of such jars, but also that they could have other uses. The central panel shows a similar drug-jar in use as a vase with lilies.

1. The altarpiece (now in the Uffizi, Florence) was commissioned by the Florentine Tommaso Portinari between 1473 and 1482 and painted in Bruges by Hugo van der Goes.



2 (part)



2 (part)



2 (part)

2

THREE SPANISH POTTERY RECTANGULAR ARMORIAL CEILING TILES

CIRCA 1400-1450, VALENCIA, PROBABLY MANISES

Each painted in blue with a quartered shield with two three-turreted castles, a lion rampant and a wolf rampant, within vertical borders of stylised foliage (one with crescent-shaped chip to lower edge, all with flaking and losses to glaze and small rim chips)

15 $\frac{3}{4}$ in. x 13 $\frac{1}{2}$ in. (40 cm. x 34.2 cm.) (3)

£5,000-7,000

US\$7,600-11,000

€5,700-7,900

See Anthony Ray, *Spanish Pottery 1248-1898*, London, 2000, pl. 71, and p. 321, nos. 636 and 367 for two tiles with the same unidentified arms, which differs from the arms of León-Castilla in having a wolf or dog in the fourth quarter rather than a lion. Tiles of this type were used to adorn spaces between ceiling beams, and as Ray points out, 'relatively few specimens have survived', and tiles bearing this coat of arms originate from just a few buildings, which 'presumably belonged to the same overlord'.

3**A TUSCAN MAIOLICA BLUE AND WHITE ALBARELLO**
MID-15TH CENTURY

Of Hispano-Moresque type and form, painted with hatched squares enclosing cells, within scroll, hatch, zig-zag and star pattern borders, within bands (section of foot and lower part cracked and restuck, cracked around footrim, small associated loss, small flake to glaze just below shoulder)

9 in. (22.9 cm.) high

£12,000–18,000

US\$19,000–27,000

€14,000–20,000

This Hispano-Moresque inspired albarello is part of a group of 'Italo-Moresque albarelli decorated mainly in blue with debased pseudo-Kufic script, knots and cross-hatched shapes.'¹ Julia Poole illustrates the altarpiece of the Virgin and Child with Saints Peter Damian, Thomas, Clare and Ursula by Giovanni di Paolo in the Pinacoteca Nazionale, Siena, which shows Saint Clare holding an albarello of this type, supporting a mid-15th century date for this group of albarelli as the altarpiece was painted after 1453.² As noted by Poole, this has also caused speculation that the albarelli of this type may have been made in Siena.

For a similarly decorated albarello in Berlin, see Tjark Hausmann, *Majolika. Spanische und Italienische Keramik vom 14. Bis zum 18. Jahrhundert, Kataloge des Kunstgewerbemuseums Berlin VI*, Berlin, 1972, pp. 99–101, no. 76, and also see the similar example sold in these Rooms on 5 July 2012, lot 60. For albarelli with related hatched ornament see Galeazzo Cora, *Storia della maiolica di Firenze e del contado, Secoli XIV e XV*, Florence, 1973, pl. 131, fig. 131a, where albarelli of this type are grouped by Cora into Group VIIA.

1. Julia E. Poole, *Italian maiolica and incised slipware in the Fitzwilliam Museum Cambridge*, Cambridge, 1995, p. 108.

2. Julia E. Poole, *ibid.*, p. 109.



3

4**AN ITALIAN MAIOLICA ALBARELLO**

LAST QUARTER OF THE 15TH CENTURY, PROBABLY FAENZA, BASE WITH INDISTINCT INCISED L-U (?)

The cylindrical body of very slightly waisted form, painted in blue and ochre, the front with a label inscribed in Gothic script for *loc·sanu·et·exp*, against a ground of swirling stems issuing blue and ochre flowers reserved at the reverse with a shaped panel enclosing a bird, between ochre and blue band borders enclosing bands of chevron ornament (chipping to rims, shoulder and lower part, hairline crack from rim above 'et' into body, cracks to rim of foot, rims with areas of slight misfiring)

7½ in. (19.1 cm.) high

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

PROVENANCE:

Charles Loeser Collection, Torri Gattaia, Florence; sale Sotheby's, London, 8 December 1959, lot 69 (£220 to Shaeffer).

John Scott-Taggart Collection; sale Christie's, London, 14 April 1980, lot 5.

EXHIBITED:

Urbino, Palazzo Ducale, July – September 1987

LITERATURE:

John Scott-Taggart, *Italian Maiolica*, 1972, p. 15

Connaissance des Arts, July 1960, p. 39.

Giuliana Gardelli, Exhibition Catalogue, *A Gran Fuoco, Mostra di Maioliche Rinascimentali dello Stato di Urbino da Collezioni Private*, Urbino, Palazzo Ducale, 1987, pp. 28–29, no. 3.

An albarello with a bird within a shaped panel is illustrated by B. Rackham, *Catalogue of Italian Maiolica*, Victoria and Albert Museum, London, 1940, Vol. II, pl. 22, no. 133, and a two-handled albarello in the Louvre (inv. OA 7961. Don Brauer, 1922) with a bird is illustrated by J. Giacomotti, *Catalogue des majoliques des musées nationaux*, Paris, 1974, pp. 27–28, no. 87.



4

See Rudolf E.A. Drey, *Apothecary Jars*, London, 1978, pp. 229-230, where he notes *Sanum et expertum, lohoch* was an 'anti-tussive and anti-asthmatic medicament, made from hyssop, fenugreek, maidenhair, fennel, iris, cinnamon, liquorice, raisins, dried figs, sweet almonds and other ingredients'.

PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

5
A SOUTH ITALIAN MAIOLICA ALBARELLO
 LATE 15TH CENTURY, PROBABLY NAPLES

Of slightly waisted cylindrical form, painted in blue, yellow, green and manganese with a portrait of a man in profile to the left against a yellow-shaded background with a vertical banner inscribed *VENOIS* to his left, the reverse with 'gothic' scrolling foliage, between blue line bands and below a manganese S-scroll border to the neck (crack running across base and two-thirds of body, small chip to upper rim, slight glaze flaking)
 1 1/8 in. (28.8 cm.) high

£12,000-18,000

US\$19,000-27,000
 €14,000-20,000

PROVENANCE:

Anonymous sale; Bonhams, London, 16 May 2007, lot 186.

This albarello belongs to a group of pharmacy jars of the 'Farmacia Aragonese' decorated with portraits or with armorials relating to the royal court of Naples. These albarelli and some similarly decorated globular jars have been attributed to Naples by Guido Donatone in *La Maiolica Napoletana del Rinascimento*, Naples, 1993, based on similarities between the jars and floor tiles in Neapolitan churches dating to the second half of the 15th century.

A feature of the group is the bold 'gothic' foliage to the reverse together with different border patterns to the shoulders, suggesting they could have formed several sets and may have been painted by different hands. This distinctive decoration flanking the portraits links them to several armorial albarelli some of which bear the arms of the Aragonese Kings of Naples'. An important albarello in the same group is in the Louvre, and illustrated by Jeanne Giacomotti, *Catalogue des majoliques des musées nationaux*, Paris, 1974, pp. 30-31, no. 97. It bears the arms of the King of Naples, Alphonso II of Aragon and Ippolita Sforza and was probably made to commemorate their wedding in 1465; as Ippolita died in 1488 it gives us an approximate date range for the group.

For an illustration of a pharmacy jar with a portrait and similar border to the neck see Julia E. Poole, *Italian maiolica and incised slipware in the Fitzwilliam Museum Cambridge*, Cambridge, 1995, p. 428, no. 461, where the author concludes that 'Although it seems

highly probable that these jars were made in Naples, or somewhere in its vicinity, the attribution will remain doubtful unless documentary evidence for a commission, or matching fragments at or close to a kiln site in the city are located.'. Another albarello from the group is illustrated by Julia Poole, *ibid.*, p. 430, no. 462, and bears very similar script lettering to that on the present lot.

Sold with thermoluminescence certificate N113g45 dated 1 August 2013 from Oxford Authentication, stating that the samples tested were last fired between 300 and 600 years ago.

1. See Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics: A catalogue of the British Museum collection*, London, 2009, Vol. I, pp. 82-83, no. 52 for an example with arms which are probably for Ferrante I (1423-94), and see Jeanne Giacomotti, *ibid.*, Paris, 1974, pp. 30-31, no. 98 for an albarello with the arms of Alfonso II, Duke of Calabria.



5



6

6

AN ITALIAN MAIOLICA ALBARELLO

CIRCA 1500, PROBABLY NAPLES

Of slightly waisted cylindrical form, painted in blue, ochre and yellow with a portrait of a young man in profile to the left and wearing a helmet, on a blue ground and flanked by a scrolling vertical banner inscribed to the left *OTORO*, the reverse with bands of peacock feather pattern between blue band borders, the shoulder with a band of dash ornament below blue line borders (broken and restored section to upper rim, neck and shoulder, restored chip to footrim, some minor chipping and glaze crazing)
11 $\frac{1}{8}$ in. (30.1 cm.) high

£12,000–18,000

US\$19,000–27,000

€14,000–20,000

PROVENANCE:

With the Blumka Gallery, New York (according to the paper label attached to the base).

The border around the neck and the overall composition of the decorative elements on this albarello indicate that it may belong to the group of pharmacy jars painted with portraits or armorials relating to the court of Naples and attributed to that city (see footnote to lot 5 for a full discussion of the group). However, the more limited colour palette and unusual peacock feather pattern to the reverse suggest that it may possibly have been made by another workshop in the vicinity, or perhaps by a potter from another part of Italy took inspiration from the Neapolitan pharmacy jars. For an example decorated with a similar all-over peacock feather pattern see Guido Donatone, *La Maiolica Napoletana del Rinascimento*, Naples, 1993, pl. 139 d and pl. 127 c for an albarello with a portrait of a soldier. An albarello painted in a similar palette with a profile portrait of a lady against a blue ground was sold in these Rooms on 16 November 2010, lot 1.

Sold with thermoluminescence certificate N113g43 dated 1 August 2012 from Oxford Authentication, stating that the samples tested were last fired between 300 and 600 years ago.



7

PROPERTY FROM A PRIVATE SWISS VILLA

*7

A FAENZA MAIOLICA TONDINO

CIRCA 1530

The centre painted with a woman praying reserved against a yellow-ground, the well with a band of scrolls and a *bianco sopra bianco* leafy band, the broad border with grotesques of winged angels' heads, scrolls and shells, the reverse with blue and ochre concentric bands (minor retouching to rim chips)

10 $\frac{1}{2}$ in. (26.6 cm.) diam.

£7,000–10,000

US\$11,000–15,000

€7,900–11,000

The subject may be emblematic of Hope, the source being the so-called 'Tarocchi' cards of Mantegna, a group of fifty engravings divided into several groups. Hope is one of ten images in the fourth group of the set and illustrates the 'Cosmic Principles' (or 'Genii' and 'Virtues').¹ Hope is shown standing with hands clasped in prayer, gazing up towards a celestial light, with the addition of a phoenix rising from a flaming pyre at her side, see the engraving in the British Museum (1845,0825.341) and Bartsch, Vol. 13, p. 129, (56). For a similarly decorated dish depicting Temperance from the four Cardinal Virtues see Timothy Wilson, *Italian Maiolica of the Renaissance*, Milan, 1996, pp. 124–125, fig. 58 and for a dish painted with Justice see Carlo Fiocco, Gabriella Gherardi *et al.*, *Majoliques Italiennes du Musée des Arts Décoratifs de Lyon*, Dijon, 2003, p. 37, no. 17.

1. The first three images of this group, the so-called 'Genii', do not have artistic precedents and appear to be the invention of the author of the 'Tarocchi' series. They are followed by the seven Virtues who bear recognisable attributes and are traditionally divided into a group of four (the Cardinal Virtues of Temperance, Prudence, Fortitude, and Justice) and another of three (the Theological Virtues of Charity, Hope, and Faith).

PROPERTY OF A LADY

8

A FAENZA MAIOLICA CRESPIA

MID-16TH CENTURY

Moulded with radiating panels, the raised central roundel painted with a bust-length portrait of a Turk, in profile to the right beside a banner inscribed *ACHILO* reserved on a yellow ground, within spiralling ochre-ground panels of blue *groteschi* issuing foliage alternating with green-ground panels of yellow and ochre scrolling foliage, the reverse with a blue, ochre and yellow spiral pattern (crack to rim at 12 o'clock, foot restored, minor rim chips)

8 $\frac{7}{8}$ in. (21.9 cm.) wide

£7,000–10,000

US\$11,000–15,000

€7,900–11,000

See Jeanne Giacomotti, *Catalogue des majoliques des musées nationaux*, Paris, 1974, p. 308, no. 941 for an example in the Louvre with similar radiating panels and a central portrait of soldier, and p. 309, no. 946 for a related dish painted with a Turk.



9

A FAENZA MAIOLICA CRESPINA

MID-16TH CENTURY, OCHRE SCRIPT P (?) TO UNDERSIDE

Moulded with palmettes within a gadroon-moulded border, the centre reserved with a roundel painted with Cupid holding a bow and arrow, standing before distant mountains, the border decorated *a quartieri* with four blue-ground panels of palmettes and panels of scrolling foliage, the reverse with blue, ochre and yellow bands (small rim chip, restored section to footrim, typical glaze flaking to rim and underside)

10 $\frac{7}{8}$ in. (27.6 cm.) wide

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

See Jeanne Giacomotti, *Catalogue des majoliques des musées nationaux*, Paris, 1974, p. 311, nos. 952 and 954 for similarly decorated crespine with *a quartieri* borders.



9

PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

10

AN UMBRIAN MAIOLICA LUSTRED DISH

CIRCA 1500-1530, PROBABLY DERUTA

Decorated in red, blue and gold lustre, the centre with a spiralling petal motif against a blue ground within overlapping red and gold square frames outlined in blue, within a band of scale ornament, the border with radiating triangles divided by stylised flowers and buds, the lead-glazed reverse with concentric bands of gold lustre (crack to rim branching around well, minor rim chipping and some glaze flaking)

9 $\frac{1}{4}$ in. (23.5 cm.) diam.

£6,000–10,000

US\$9,100–15,000

€6,800–11,000

PROVENANCE:

Cucci Collection, Rimini.

EXHIBITED:

Urbino, Palazzo Ducale, July – September 1987, no. 8.

Gubbio, Palazzo Ducale, June 2010 – January 2011, no. 2.2.

LITERATURE:

Giuliana Gardelli, *op. cit.* 1987, pp. 38–39.

Ettore A. Sannipoli *et al.*, *La Via Della Ceramica Tra Umbria e Marche, Maioliche Rinascimentali da Collezioni Private*, Gubbio, Exhibition Catalogue, Città di Castello, 2010, pp. 112–113, no. 2.2.

See Julia E. Poole, *Italian maiolica and incised slipware in the Fitzwilliam Museum Cambridge*, Cambridge, 1995, p. 170, no. 240 for a dish very similar to the present lot, and no. 241 for a fragment of a bowl with the same border. The author notes that borders of this type occur on Deruta lusted maiolica and that numerous sherds have been found at sites in the town. However, she also mentions the possibility that this type of dish may have been made at Orvieto as fragments with the same border have also been found at a kiln site in via della Cava, Orvieto, though this 'may simply indicate that the potter had some imported lustreware in his possession, perhaps for resale'.



10

PROPERTY FROM A PRIVATE COLLECTION

***11**

AN URBINO FOOTED DISH (ALZATA)

CIRCA 1540-44, BY THE PAINTER CALLED 'THE PAINTER OF THE "DELLA ROVERE" DISHES' ASSOCIATED WITH 'THE PAINTER OF THE COALMINE SERVICE'

Painted with a nun holding a crucifix and a Bible, standing between trees above steps, the ground below her feet inscribed ·S·D·, before a river and a city and distant mountains, within a blue line and yellow band rim, the reverse with a yellow band border (crack from rim at 10 o'clock to foot, shorter crack from rim at 4 o'clock, flaking and very slight chipping to rim, area adjacent to rim between 6 and 9 o'clock restored, chipping to footrim)

8¹⁵/₁₆ in. (22.7 cm.) diam.

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

The present lot is an important addition to the group of works identified as the author of the so-called 'Della Rovere' dishes which John Mallet has argued are by the same painter he initially called 'The Painter of the Coal-Mine Dish'¹ and subsequently renamed 'The Painter of the Coalmine Service' as other pieces with coalmining emblems on the reverses have come to light.² The identity of the painter is not yet known, although Mallet mooted the possibility in his 2003 article that it could possibly be Francesco di Silvano.³ It is currently uncertain if the letters ·S·D· on the present lot support or detract from this suggestion.

Of the group of pieces assembled by Mallet, the present lots is closest (particularly in the treatment of the trees, buildings and faces) to the plate illustrated by Wendy Watson in the Clark Collection,⁴ and the *coppa* with Achilles shot in the heel by Paris and the *coppa* with The Four Seasons illustrated by Mallet, *op. cit.*, pl. I and pls. IIa and IIb respectively.

1. Based on a dish in the Gardner Museum, Toronto, which is decorated with an open cast mine on the reverse, published by Mallet in his article 'The Painter of the Coal-Mine Dish', in T. Wilson (ed.), *Italian Renaissance Pottery, Papers written in association with a colloquium at the British Museum*, London, 1991, p. 70, figs. 1 and 2.

2. Subsequently renamed by Mallet because other pieces with coalmining emblems on the reverses have come to light. See J.V.G. Mallet, 'One artist or two? The painter of the so-called 'Della Rovere' dishes and the painter of the Coalmine service', *Faenza*, I-VI, 2003, pp. 51-74, where a group of other known pieces are cited.

3. Mallet, *ibid.*, 2003, pp. 55-56.

4. Wendy Watson, Exhibition Catalogue, *Italian Renaissance Maiolica from the William A. Clark Collection*, The Corcoran Gallery of Art and others in the U.S.A. and Canada, London, 1986, pp. 144-145, no. 56.



11

PROPERTY FROM A PRIVATE SWISS VILLA

***12**

AN URBINO MAIOLICA ISTORIATO DISH

CIRCA 1545

Painted with Mars and Venus lying in an embrace and trapped within a net, Vulcan standing to the right, pointing and holding a hammer aloft in his right hand, his forge in the background, with Mercury and other deities standing nearby to witness the spectacle, in a wooded river landscape with a town and mountains in the distance, the reverse inscribed *venere e marte* in blue (minor chipping to rim, reverse with slight crack adjacent to rim, chipping to footrim)

10¹/₈ in. (25.7 cm.) diam.

£5,000-7,000

US\$7,600-11,000

€5,700-7,900

PROVENANCE:

Anonymous sale; Christie's, London, 2 July 1979, lot 135.

The scene depicted is the story of Venus and Mars as told by Ovid in *Metamorphoses* and also by Homer in the *Odyssey*. Venus fell in love with Mars, the god of war, and upon discovering her infidelity Vulcan used an unbreakable to ensnare the couple and called upon Apollo, Mercury, Neptune and others to witness the shameful spectacle.

A dish painted with the same subject, formerly in the Ferdinand Adda Collection, and bearing very similar elements in its composition to the present lot, is illustrated by Bernard Rackham, *Islamic Pottery and Italian Maiolica*, London, 1959, no. 447.



12

PROPERTY OF A LADY

13
AN URBINO MAIOLICA TONDINO
CIRCA 1540-45

Painted with Alpheus pursuing Arethusa in a wooded landscape, Alpheus to the left and Arethusa reclining before him, bathing in the river, Diana appearing in a cloud, Cupid above, a town and mountains in the distance between the trees, within a blue line and ochre band rim, the reverse inscribed *Retrufa te / Alfeo* (small restuck chip to rim at 10 o'clock, two minor rim chips, slight flaking to glaze around edge of well and to rims)
8¾ in. (22.1 cm.) diam.

£7,000–10,000

US\$11,000–15,000
€7,900–11,000

This plate depicts the myth, as described in Ovid's *Metamorphoses*, of the rivergod Alpheus who fell in love with a young nymph Arethusa as she bathed in his waters. As he pursued her she appealed to help from the goddess Diana who shrouded her in a cloud and then turned her into a stream to allow her to escape.

For an Urbino salt cellar painted with the same subject and incorporating similar compositional elements, see Johanna Lessmann, *Italienische Majolika, Katalog der Sammlung, Herzog Anton Ulrich-Museum, Braunschweig*, Brunswick, 1979, p. 267, no. 314, and also the plate sold in these Rooms on 27-28 November 2012, lot 21.



13

14
A DERUTA MAIOLICA DISH
CIRCA 1540-60

The centre painted with a Patron Saint, perhaps Saint Geminianus, standing barefoot, holding a book in one hand and a model of a building in another, with a crozier and his Bishop's mitre at his feet, with flowering plants and buildings in the distance, within an ochre-ground border with a continuous band of blue foliate scrolls forming yellow-ground panels enclosing foliate motifs alternating with pendant foliage, the footrim pierced for suspension (crack from rim at 3 o'clock and extending around well, crack to rim at 6 o'clock, branching glaze crack to reverse)
14⅞ in. (37.8 cm.) diam.

£4,000–6,000

US\$6,100–9,000
€4,500–6,700

For an example of a dish painted with Saint Lucia in a similar landscape and incorporating similar foliate motifs in the border see Jeanne Giacomotti, *Catalogue des majoliques des Musées nationaux*, Paris, 1974, p. 156, no. 521. A related Deruta dish painted with a standing saint is in the Victoria and Albert Museum, London see museum no. CIRC.338-1919.

Saint Geminianus was Bishop of Modena and is thought to have died in 397. He rarely appears in art, but when shown is typically depicted as an elderly bishop holding a crozier and perhaps a model of the city of Modena, of which he is the patron. He was said to have twice saved the city of Modena from destruction, first by his intercession when it was under attack by Attila the Hun, and second from the danger of floods.



14



15

PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

15
A NORTH ITALIAN MAIOLICA DATED TWO-HANDLED DRUG-JAR
 1579, PROBABLY VENICE

Of ovoid form applied with two scroll handles to the shoulder, named in blue for *aqua d farfara* and with the date 1579 on a scrolling label supporting a blue long-tailed bird walking to the left, against a blue ground with yellow, ochre, dark blue and green scrolling flowering foliage with pomegranates and grapes, between blue-line borders to the rims (one handle restored, minor rim chips)

14 in. (35.5 cm.) high

£18,000–25,000

US\$28,000–38,000

€21,000–28,000

For a Venetian drug-jar painted with fruit in a similar manner see Silvia Glaser, *Majolika, Die italienischen Fayencen im Germanischen Nationalmuseum Nürnberg*, Nuremberg, 2000, p. 230, no. 198.

The label, inscribed *Aqua d. farfara* is for aromatic water of coltsfoot, traditionally a remedy for coughs.



16

PROPERTY OF A LADY

16
A CALABRIAN (GERACE) MAIOLICA DRUG-JAR
 FIRST HALF OF THE 17TH CENTURY, PROBABLY WORKSHOP OF GIACOMO CEFALI

Of globular form, painted on one side with a bust-length portrait of a Turk in profile to the right, with a moustache and wearing a turban, within an ochre cartouche and a *robbiana*, the reverse with a similar portrait of a Turk in profile to the left within an ochre cartouche and a scalloped border, reserved against a blue ground with musical instruments, flowers and *sgraffito* decoration, within yellow band rims (slight glaze flaking to rims and typical crazing)

10¾ in. (27.3 cm.) high

£3,000–6,000

US\$4,600–9,000

€3,400–6,700

PROVENANCE:

Funghini Collection, Rome.

LITERATURE:

Guido Donatone, *Ceramica Antica di Calabria*, Cava dei Tirreni, 1983, pl. 8, e and f.

For the present vase and related examples decorated in the Venetian style see Guido Donatone, *ibid.*, pls. 8, a - f, where the author associates this type with with another at the Palazzo Abbatellis, Palermo, signed 'M^oJACO/VO CEFALI/1617', and attributes them to the workshop of Giacomo Cefali.



17



17



Engraving by Marcantonio Raimondi, circa 1530.

PROPERTY FROM AN IMPORTANT ITALIAN COLLECTION

17
TWO FAENZA MAIOLICA PHARMACY VASES
CIRCA 1550-1570

Each of a *quartieri* type, the ovoid bodies with twin lion's head handles to the shoulder, each with a broad blue band moulded with trailing leafy oak-branches issuing ochre berried foliage between two grotesque masks, the lower parts with female terms in relief divided by panels of anthemion and foliate scrolls edged with scrollwork or grotesques above anthemions, the upper parts each with a label, one inscribed *latuche-conditti*, the other *meliz cocarimum*, the waisted necks with bands of foliate scrolls, leaves and trailing berried foliage below everted rims, the flared feet similarly decorated (both with one restored handle, one with restoration to upper rim, both with restored foot)

16½ in. (41 cm.) high

(2)

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

PROVENANCE:

Anonymous sale; Christie's, Paris, 19 December 2007, lot 1.

The form of these vases incorporates design elements possibly taken from an engraving by Marcantonio Raimondi. A vase in the British Museum, attributed to the workshop of Francesco Mezzarisa at Faenza, has the same distinctive overlapping triple leaf borders as those on the present lot and is illustrated by Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A Catalogue of the British Museum Collection*, London, 2009, Vol. I, p. 163, no. 105. Three examples of vases of related form with lions' head handles and grotesque masks but with *istoriato* decoration, attributed to the workshop of Virgilio Calamelli at Faenza, are illustrated by Johanna Lessmann, *Italienische Majolika, Herzog Anton Ulrich-Museum Braunschweig*, Brunswick, 1979, p. 112, nos. 42 and 43, and p. 113, no. 46.



PROPERTY OF A LADY

18
AN URBINO MAIOLICA CRUCIFIXION ALTAR GROUP
 CIRCA 1575-1600, POSSIBLY PATANAZZI WORKSHOP

Modelled as a grotto with three arched recesses surrounded by mossy rockwork, the central recess enclosing Christ on the Cross, Mary kneeling at his feet with an urn to her side, flanked on each side by a standing angel and with another recess to each side with a seated angel playing a musical instrument at each end, the grotto surmounted by three cherubs on clouds, each holding flowers and with a flaming urn to the left and right, the shaped grassy base supported on a later canted painted wooden stand (some areas of restoration and overpainting, typical minor cracks and chipping)

The group 18 $\frac{3}{8}$ in. (47.2 cm.) high, excluding stand

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

PROVENANCE:

Offered in the Gherardesca Collection, Finarte sale, Milan, 11–12 November, 1964, lot 73.

A Crucifixion group in the Musée de Cluny, Paris, composed of three similar recessed arches enclosing Saint Jerome at Christ's feet, is illustrated by Jeanne Giacomotti, *Catalogue de majoliques des Musées nationaux*, Paris, 1974, p. 374, no. 1117. An Urbino grotto Crucifixion with an identical model of Mary at the feet of Christ and with the same flanking angels is illustrated by Elena Ivanova et al., *Il secolo d'oro della maiolica, Ceramica italiana dei secoli XV-XVI dalla raccolta del Museo Statale dell'Ermitage*, Museo Internazionale delle Ceramiche in Faenza, 7 June - 26 October 2003, Exhibition Catalogue, Milan, 2003, p. 111, no. 96. Another model of a Crucifixion, attributed to Urbino, with an almost identical figure of Christ set within a structure to resemble a wayside altar, is in the Victoria and Albert Museum, London, see museum no. C.258-1926. A pair of cherub candlesticks with very similarly modelled cherubs is also in the Victoria and Albert Museum (see museum no. C.804-1925) and are attributed to the Patanazzi workshop of Urbino.



19



19

VARIOUS PROPERTIES

19

TWO FRAMED CASTELLI MAIOLICA CIRCULAR PLAQUES

SECOND QUARTER OF THE 18TH CENTURY, PROBABLY GRUE WORKSHOP

The first painted with a scene from the Old Testament of Cain slaying his brother Abel, both clad in loose robes, Cane with his arm raised to strike his brother with a bone, the second painted, perhaps in the workshop of *Liborio Grue* with Apollo chasing Daphne turning into a tree, Peneus reclining in the foreground with water flowing from an overturned urn into a river, flanked by female attendants, within circular gilt and brown-painted wooden frames carved with foliate ornament (the first with small crescent-shaped chip to rim at six o'clock, the second with three crescent-shaped rim chips at 4, 6 and 7 o'clock and some further minor rim chips, both with repairs to frames)

The first 9 in. (22.8 cm.) diam., the second 10 in. (25.4 cm.) diam. excluding frame; the first 13 in. (33 cm.) diam., the second 14¼ in. (36.1 cm.) diam. including frame (2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

Henri Leman Collection; sale Etienne Ader, Hôtel Drouot, Paris, 8 June 1951, lot 137.

Cain and Abel, the first children of Adam and Eve, were a crop farmer and a nomadic shepherd respectively. The first plaque is derived from an engraving (which has been variously attributed to Jean Cotelie and Jean Mariette) of a scene in Genesis; the moment when Cain attacked and killed his brother Abel in the fields. A Castelli maiolica two-handed tureen and cover, attributed to Liborio Grue and decorated with the same scene is illustrated together with the print source by Carola Fiocco, Gabriella Gherardi and Giuseppe Matricardi *et al.*, *Capolavori della Maiolica Castellana dal Cinquecento al Terzo Fuoco, La Collezione Matricardi*, April - October 2012, Exhibition Catalogue, Pinacoteca Civica, Teramo, Turin, 2012, pp. 188-189, no. 139. Another circular plaque in the Musée de Cluny painted with the same composition is illustrated by Jeanne Giacomotti, *Catalogue des majoliques des musées nationaux*, Paris, 1974, p. 481, no. 1420.



Jean Mariette, Cain and Abel, Musei Civici di Monza

The second plaque illustrates the story of Daphne and Apollo from Ovid's *Metamorphoses*. Cupid spitefully fired a golden arrow at Apollo, arousing his desire for the nymph Daphne, but he fired a leaden arrow at Daphne, causing her to flee from Apollo's advances. Apollo pursued Daphne, who appealed for help from her father, the river god Peneus, who transformed her into a laurel tree.



20

A PAIR OF SAVONA OR ALBISOLA MAIOLICA TWO-HANDLED WET DRUG-JARS

LATE 17TH CENTURY, BLUE LANTERN MARKS TO BOTH

Each of footed baluster form, the twin animal-head handles with grotesque mask terminals, the lower parts each moulded with a grotesque mask spout above the flared foot, each painted in blue, one with the three Fates drawing thread from a spindle amongst clouds, the other with three mythological figures amongst clouds, the reverse of each with a Goddess, perhaps Minerva, accompanied by Cupid amongst foliage and distant mountains, the feet and shoulders with vignettes of buildings in landscapes (one with restored foot, both with minor chips and glaze flaking)

19½ in. (49.9 cm.) high

(2)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

See Julia E. Poole, *Italian maiolica and incised slipware in the Fitzwilliam Museum*, Cambridge, Cambridge, 1995, p. 484, for an albarello similarly marked with a lantern mark, and where the author notes that the lighthouse mark 'was used by the Grosso of Albisola from 1641, by the Chiodo and Peirano from 1698 until 1738, and by Chiodo alone from then until 1782'. A wet drug-jar of the same form is illustrated by Giuseppe Morazzoni, *La Maiolica Antica Ligure*, Milan, 1951, pl. 27. Another example, painted with a very similar composition of three figures as those on the present lot is illustrated by Rudolf E.A. Drey, *Apothecary Jars*, London, 1978, p. 71, pl. 31D.

21

A PORTUGUESE MAIOLICA BLUE AND MANGANESE DISH

THIRD QUARTER OF THE 17TH CENTURY

Painted with a deer beside a building and stylised Oriental shrubs in wooded landscape, within a border of fruit and leaves between blue bands, the underside with radiating stylised leaves to the border (restoration to rim, hairline cracks and minor chipping to rim, slight stained crazing)

1 5/4 in. (38.7 cm.) diam.

£3,500–5,000

US\$5,300–7,500

€4,000–5,600



21

22

A PORTUGUESE MAIOLICA BLUE AND MANGANESE ARMORIAL ALBARELLO

SECOND HALF OF THE 17TH CENTURY

Of cylindrical form, painted with the crowned coat-of-arms of Portugal within petal-shaped bands, the reverse with a leaping stag in a wooded landscape within foliate bands (section of upper rim cracked and restored with associated hairline cracks to rim, some retouching and in-filling)

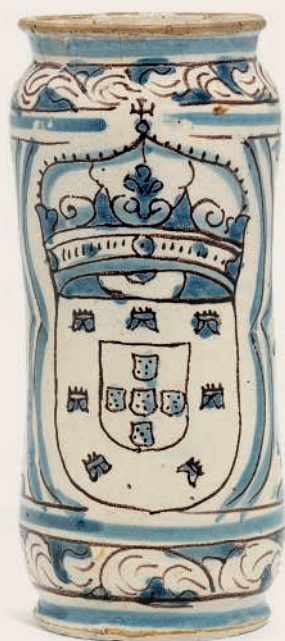
8 1/2 in. (21.5 cm.) high

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

For a similarly decorated armorial albarello, see A.C. Correia da Silva, E. Borges Garcia et al., *Exposição de Faianças Portuguesas de Farmácia*, Exhibition Catalogue, Biblioteca Nacional de Lisboa, 4 - 9 September 1972, pl. 1. Cat. 1.



22

23

A PORTUGUESE MAIOLICA BLUE AND MANGANESE DISH

THIRD QUARTER OF THE 17TH CENTURY

Painted with a bust-length portrait of a woman in profile to the left, flanked by plants and insects, within a border of fruit and leaves between blue bands, the underside with three S-scrolls to the border (two areas of border and well broken out and restored, associated hairline cracks to rim and retouching to enamels)

12 1/2 in. (31.6 cm.) diam.

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

For a similarly decorated portrait dish see Ronald Blaettler, Joao Pedro Monteior et al., *Céramique du Portugal du XVI^e AU XX^e Siècle*, Ariana Museum, Geneva, Exhibition Catalogue, November 2005- March 2006, p. 85, no. 39.



23



24

A LARGE PAIR OF DUTCH DELFT BLUE AND WHITE OVIFORM VASES AND TWO COVERS
SECOND HALF OF THE 18TH CENTURY

Each painted with chinoiserie vignettes of pheasants, mythical beasts and cranes before terracing, rockwork and flowering Oriental shrubs, within broad borders of lappets and quatrefoil panels enclosing densely packed scrolls, flowerheads, diaper-pattern and issuing pendant leaves and scrolls, the covers similarly decorated with flowering Oriental shrubs within a border of precious objects, below blue knob finials (one cover with restuck rim chip and finial cracked and restuck, the other cover restored to tip of finial and with further restored rim chips and chipping to rims)

3 1/2 in. (80 cm.) high

(4)

£8,000-12,000

US\$12,000-18,000

€9,000-13,000



25
A STAFFORDSHIRE SALTGLAZE STONEWARE 'SCRATCH-BLUE'
JACOBITE LOVING-CUP

CIRCA 1745-55

Of flared form applied with reeded scroll handles, incised *God Blefs Prince/Charles* within flourishes and S-scrolls, the reverse incised with a tartan-clad figure standing wielding a sword and shield below scrolls and flanked by leafy branches, the lower body incised with stylised leaves and crossed branches (minor stained scratching to interior)
 6½ in. (16.7 cm.) high

£7,000–10,000

US\$11,000–15,000
 €7,900–11,000



25 (front)

PROVENANCE:

Charles F. C. Luxmoore.
 Anonymous sale; Christie's, London, 16 March 1959, lot 5.
 Thomas Burn, Rous Lench Court, collection no. 830 (according to applied paper label)
 Rous Lench Court sale; Sotheby's, London, 1 July 1986, lot 94.
 With Jonathan Horne, London.
 Anonymous sale; Sotheby's, London, 21 November 2006, lot 41.

EXHIBITED:

Stoke-on-Trent Museums, 22 October 1915, according to dated paper label inscribed in ink 'Property of Caps Luxmoore.'

LITERATURE:

Charles F.C. Luxmoore, *English Saltglazed Earthenware*, London, 1971 (a reprint of the first edition published in 1924), pl. 27.
 Robin Hildyard, 'Jacobite Ceramics', *English Ceramic Circle Transactions*, Vol. 20, Part 3, 2009, p. 587, nos. 44 and 45.

This Jacobite loving-cup depicts Charles Edward Stuart (1720-1788), known as the 'Young Pretender' or 'Bonnie Prince Charlie'. He is best remembered as the instigator of the unsuccessful Jacobite uprising of 1745 in which he attempted to restore the Stuarts to the throne of the United Kingdom. Defeat at the Battle of Culloden effectively ended the Jacobite cause. The majority of commemorative pottery and also that made in support of the Jacobite cause was produced in English delftware and creamware and depictions of Bonnie Prince Charlie on saltglaze stoneware are very unusual. A similar loving-cup is in the Metropolitan Museum, New York, see Robin Hildyard *ibid.*, p. 586, no. 43 and a saltglaze stoneware 'scratch-blue' mug incised with two similar tartan-clad figures is illustrated by Diana Edwards and R. Hampson, *White Salt-Glazed Stoneware of the British Isles*, Woodbridge, 2005, p. 34, col. pl. 20.



Wasdail (circa 1692-1767), Harlequin Portrait of Charles Edward Stuart, Bonnie Prince Charlie (1720-1788).



CHELSEA BOTANICAL PORCELAIN

The botanical wares produced at Chelsea in the 1750s are among the most distinctive made by any 18th century porcelain manufactory. The Chelsea works, began production in the 1740s and quickly attained a high degree of quality and innovation, due in the greater part to the influence of the Huguenot goldsmith, Nicholas Sprimont (1716-1771). Like many early English and Continental factories, the Chelsea works produced wares in imitation of earlier pieces of German, French and Japanese origin, such as pieces with *Holzschnitt Blumen* of Meissen and the *fleur fines* of the Strasbourg faience manufactory. But they were quick to produce designs which were totally new, and these beautifully decorated useful wares, with their lush foliage and precisely drawn insects, would have graced a table alongside the factory's range of *trompe l'oeil* dessert wares and tureens made to imitate fruits, vegetables, fish and fowl; a display which would have amazed and amused guests of distinction.

This fashionable but short-lived botanical style is traditionally associated with the physician and botanist Hans Sloane. However, the misnomer of 'Hans Sloane' decoration is due to an advertisement which appeared in Faulkner's Dublin Journal, 1 - 4 July, 1758, referring to 'table plates, soup plates and dessert plates enamelled from Hans Sloan's (*sic.*) plants'; see Patrick Synge-Hutchinson, 'Sir Hans Sloane's Plants and Other Botanical Subjects on Chelsea Porcelain', *The Connoisseur Year Book 1958*, p. 18. This reference in the Dublin Journal is for an auction at Mr. Young's Room, on Cork-hill and was one of several sales that was held to disperse the factory's stock which was not seen as up-to-the minute London taste.

In some instances the plants depicted on the following plates and dishes are fabricated from elements of different specimens, but some elements are so naturalistic that they can only have been copied directly from nature and were perhaps taken from the Apothecaries Physic Garden, close to the Chelsea porcelain factory. Other designs were copied from G.D. Ehart's drawings published in groups of ten including *Plantae et Papilionae Rariorae* (Nuremberg 1748-50) and *Plantae Selectae Quarum Imagines* (1750-73). Designs were either copied directly or were modified by the artist, so have little connection with Sloane himself.

PROPERTY FROM A PRIVATE COLLECTOR

26
A CHELSEA 'HANS SLOANE' OVAL
BOTANICAL DISH
 CIRCA 1755

Painted with a purple-centred yellow chrysanthemum on a purple stem surrounded by tight purple buds and shaded leaves with a butterfly, caterpillar and ladybird and three other insects, within a shaped brown line rim (three shallow chips or flakes to lower leaves, some minute wear to butterfly's wing)
 14¼ in. (36.2 cm.) wide

£15,000–20,000 US\$23,000–30,000
 €17,000–22,000



26



27

27
A CHELSEA 'HANS SLOANE' BOTANICAL
OVAL DISH
 CIRCA 1755

Painted with a red and yellow-striped tulip with shaded leaves flanked by blue fruit attached to a trefoil-shaped leaf, a large butterfly with purple and yellow wings, two moths, a caterpillar and scattered insects, within a shaped brown line rim (five small rim chips from time of manufacture over-decorated with enamels, one very small chip at 8 o'clock)
 14¾ in. (37.5 cm.) wide

£12,000–18,000 US\$19,000–27,000
 €14,000–20,000



28

28
A CHELSEA 'HANS SLOANE' BOTANICAL
OVAL DISH

CIRCA 1755

Painted with a flowering branch with three red blossoms and a group of tight buds flanked by shaded leaves with a purple-winged butterfly, a caterpillar and scattered insects, within a shaped brown line rim (minute wear to enamels)

12¾ in. (32.5 cm.) wide

£10,000–15,000 US\$16,000–23,000
€12,000–17,000

29
A CHELSEA BOTANICAL PIERCED OVAL
BASKET

CIRCA 1755, RED ANCHOR MARK

The centre painted with gooseberries flanked by foliage, the exterior with yellow-centred blue flowerheads at the basketwork intersections, below a lobed brown line rim, on a gadrooned oval foot (two very minor short hairline cracks to rim, slight wear to rim)

11½ in. (29.2 cm.) wide

£3,000–5,000 US\$4,600–7,500
€3,400–5,600

PROVENANCE:

Applied with paper label inscribed in ink '68./Chelsea/1745–1769/King'.



29



30

30
A CHELSEA MOULDED OVAL STAND
 CIRCA 1755

Moulded with pink-veined green-edged leaves and green and turquoise leaves on a radiating broad basketwork ground painted with scattered flower-sprays within a basketwork border and shaped brown line rim (three short hairline cracks to rim, small chip to underside of leaf)
 16 in. (40.6 cm.) wide

£2,500-4,000 US\$3,800-6,000
 €2,900-4,500

PORCELAIN FROM THE PATRICIA HART COLLECTION

***31**
A CHELSEA FIGURE OF PIERROT

CIRCA 1755, RED ANCHOR MARK TO REVERSE OF BASE

Modelled by *Joseph Willems*, seated on rockwork looking wistfully upwards to his left, playing a pipe in his left hand and a drum with his right hand, wearing a wide-brimmed hat, white ruff, long jacket and wide trousers enriched in a very pale lilac wash, with yellow shoes, the rocky base applied with colourful leaves and flowerheads (left arm cracked and restored through shoulder, left hand and pipe restored, bow around waist and drumstick restored, right ankle cracked and restuck, some chipping to applied flowers and leaves)
 6½ in. (15.5 cm.) high

£5,000-7,000 US\$7,600-11,000
 €5,700-7,900

PROVENANCE:

With Armin B. Allen, London.

With Errol Manners, London, from whom it was acquired on
 19 May 2005.

LITERATURE:

Birte Abraham, *Commedia dell'Arte, The Patricia & Rodes Hart Collection of European Porcelain and Faience*, Amsterdam, 2010, pp. 174-175.

For a similar example in the Fitzwilliam Museum, Cambridge, on loan from the collection of Lord and Lady Fisher, see Reinhard Jansen (ed.), *Commedia dell'Arte, Fest der Komödianten, Keramische Kostbarkeiten aus den Museen der Welt*, Stuttgart, 2001, p. 239, no. 248.



31



ANOTHER PROPERTY

32

TWO WEDGWOOD CREAMWARE BALUSTER VASES

CIRCA 1767

Each applied with four lion masks issuing floral and leafy swags above stiff acanthus leaves and a gadrooned socle, on domed gadrooned feet (small remnants of gilding remaining, minor losses and chipping to garlands and acanthus, one with short hairline crack to rim, small restuck chip to one lion mask, one with two small glaze chips to upper rim)

16½ in. (42 cm.) high

(2)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

PROVENANCE:

Anonymous sale; Sotheby's, London, 21 November 2006, lot 40.

By 1767 Josiah Wedgwood had incorporated a number of designs for a wide-ranging selection of ornamental vases into factory production. Realising their commercial potential he introduced design variants with engine-turning and rouletted decoration, in 1767 he wrote to Thomas Bentley: *Vases sell too, even in the rude state they are now, for such They appear when I take a view of what may be done*.¹ For a very similar vase, also unmarked, with a domed cover see Gaye Blake Robert, 'To Astonish the World with Wonders', Josiah Wedgwood 1730-1795', *English Ceramic Circle Transactions*, Vol. 16, Part 2, 1997, p. 168, no. 10. For the same applied lion mask and swag ornament on a Wedgwood creamware vase of urn shape see Robin Reilly, *Wedgwood*, London, 1989, Vol. I, p. 349, pl. C6.

1. Josiah Wedgwood to Thomas Bentley, 27 May 1767; E25-18148, cited by Gaye Blake Roberts, *ibid.*, p. 168.

PROPERTY OF THE EARL OF ARRAN

33
TWELVE NANTGARW (LONDON DECORATED) SEVRES-STYLE PLATES

CIRCA 1820, IMPRESSED NANTGARW MARKS

Painted with loose flower-sprays to the well and rim, within a blue line and gilt dash border and gilt dentil rim (very minor staining to glaze, slight rim chipping, minor wear to gilding and enamels)

9½ in. (24.3 cm.) diam. (12)

£3,500–4,500

US\$5,300–6,800

€4,000–5,100

The factory at Nantgarw ran for only a few years but is renowned for its quality of paste. This set of plates is in the French style which was the fashion of the time under the influence of George IV. For a similar plate, probably decorated in London, see Mortan Nance, *The Pottery and Porcelain of Swansea and Nantgarw*, London, 1942, pl. CLXIXE. A service with a similar pattern was offered in the Scone Palace and Blairquhan sale in these Rooms on 24 May 2007, lot 468.



33

PROPERTY FROM A PRIVATE COLLECTOR

34
A CHANTILLY COPPER-GILT-MOUNTED POT-POURRI VASE AND COVER

CIRCA 1740-45, RED HUNTING HORN MARK

Of gourd form, applied with a fruiting branch with green and blue leaves and red and yellow flowers and buds, extending from the cover and about the base, the irregularly formed vase with pierced apertures to the upper part and painted in the Kakiemon palette with flowers and insects disguising firing faults (chipping to applied foliage)

5¼ in. (13.4 cm.) high

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

See the similar pot-pourri vase and cover illustrated by Geneviève Le Duc, *Porcelaine Tendre de Chantilly*, Paris, 1996, p. 140.



34



35

VARIOUS PROPERTIES

36

A SEVRES BLEU NOUVEAU-GROUND SILVER-GILT-MOUNTED BALUSTER JUG, HINGED COVER AND OVAL BASIN (POT 'A L'EAU TOURNE', ET JATTE 'OVALE', 1^{EME} GRANDEUR)

1772, SEPIA INTERLACED L MARK ENCLOSING DATE LETTER T TO BOTH, INCISED LETTERS TO JUG

The pear-shaped jug with a scroll handle enriched with gilt pendant husks, with a scroll thumbpiece, each side painted with a vignette of an exotic bird before trees in a wooded landscape within a tooled gilt oval cartouche, flanked by entwined berried branches within gilt dentil rims (minute wear to gilding, minor footrim chip to basin)
The jug 7 $\frac{7}{8}$ in. (20 cm.) high overall; the basin 12 $\frac{1}{4}$ in. (31 cm.) wide

£10,000–15,000 US\$16,000–23,000
€12,000–17,000

This pear-shaped jug is recorded in four sizes and was combined with one of seven basin designs, of which the present form appears to be more unusual. Water-jugs and basins were intended for use and were displayed on the dressing-table. Silver-gilt mounts, such as those seen here, cost between 24 to 54 *livres*. For a discussion of this form and an illustration of a Sèvres pink-ground jug and basin, see Rosalind Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, London, 1988, Vol. II, pp. 692–695, no. C450-I.



36

PROPERTY FROM ANOTHER PRIVATE COLLECTOR

35

A SEVRES RECTANGULAR TWO-HANDLED TRAY (PLATEAU 'COURTEILLE' 1^{EME} GRANDEUR)

CIRCA 1757, BLUE INTERLACED L MARKS ENCLOSING DATE LETTER E (?), PAINTER'S MARK FOR ANDRE-VINCENT VIELLIARD, ONE CORNER INCISED BP

The centre painted with two boys seated on a grassy mound with a pair of dead game-birds and a hound, within a green-ground quatrefoil cartouche with gilt trelliswork and edged with foliate scrolls, reserved against gilt-edged green-ribbon trellis with flowerheads at the intersections and enclosing flower-sprays, within a green and gilt rim with double-scroll handles (six small rim chips, two minor chips to footrim, slight wear to gilding)

14 in. (35.5 cm.) wide

£4,000–6,000 US\$6,100–9,000
€4,500–6,700

PROVENANCE:

The Earl of Harewood, Harewood House, Yorkshire; sale Christie's, London, 1 July 1965, lot 14.
With Armin B. Allen, New York.

André-Vincent Viellard père was a painter of figures, landscapes, trophies, patterns and flowers at Sèvres from 1752 to 1790.



37

A PAIR OF SEVRES BLEU CELESTE-GROUND BULB-POTS AND PIERCED LINERS (PIÉDESTAL 'À OIGNON')

1760, BLUE INTERLACED L MARK ENCLOSING DATE LETTER H AND PAINTER'S MARKS FOR BUTEUX TO EACH

Each of *bombé* square section, painted with trophies of agricultural implements and baskets of fruit and flowers suspended from pink, blue and puce ribbons, within gilt shaped rectangular panels and husks, with pierced cylindrical liners (slight flaking to gilding, one with minute chip to upper rim, very small footrim chip to one liner)
Each 6 in. (15.2 cm.) high

£7,000–10,000 US\$11,000–15,000

€7,900–11,000

The *piédestal 'à oignon'* was produced in 1756 and was still recorded in production in 1773. The pot was filled with water and a bulb (possibly a hyacinth) placed in the top. Rosalind Savill suggests that the different decorations on each side may indicate that the growing bulb was turned daily to prevent its leaning towards the light. For a pair of *piédestal 'à oignon'* decorated with green ribbons in the Wallace Collection, see Rosalind Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, London, 1988, Vol. I, pp. 106–109, no. C230-1.

Charles Buteux *l'ainé*, later *père*, was a painter of figures, trophies and flowers at Sèvres between 1756 and 1782.

THE PROPERTY OF A COLLECTOR

38

A SEVRES PETIT VERT-GROUND TWO-HANDLED TRAY (PLATEAU 'DUPLESSIS')

CIRCA 1760–61, BLUE INTERLACED L MARK ENCLOSING DATE LETTER H, PAINTER'S MARK ... FOR JEAN-BAPTISTE TANDART, INCISED PR AND BP

Of rectangular curvilinear form with twin foliate-scroll handles, painted with an arrangement of fruit and flower-sprays within a shaped cartouche edged with gilt scrolls and foliage and with rococo scroll-edged diaper panels to each corner, within a border of gilt floral swags suspended from the gilt dentil rim (one handle restored, slight wear to gilding)

12¼ in. (30.8 cm.) wide

£2,500–4,000

US\$3,800–6,000

€2,900–4,500

See Linda H. Roth and Clare Le Corbeiller, *French Eighteenth Century Porcelain at the Wadsworth Atheneum, The J. Pierpont Morgan Collection*, Wadsworth, 2000, p. 197, no. 93 for a *déjeuner* tray of the same form dated 1768, and p. 198, fig. 93-1 for a drawing of the shape (without handles) in the Sèvres factory archives. On p. 198 a convincing explanation is given as to why the name *plateau 'Duvaux'* is incorrect for this model and why *plateau 'Duplessis'* is more appropriate. The *plateau 'Duplessis'* was first recorded in 1760 when two were listed among *pièces extraordinaires* in the factory's inventory. It was produced in two sizes with the second size (of which the present lot is an example) appearing in 1761, when moulds and models were listed at 8 *livres* each. Two examples ready for glazing in the same year were valued at 15 *livres* each and undecorated examples at 21 *livres*. A tray, formerly in the Collection of John Jones, is in the Victoria and Albert Museum, London, museum no. 768-1882, and is also illustrated by William King, *Catalogue of the Jones Collection, Part II, Ceramics, Ormolu, Goldsmiths' Work, Enamels, Sculpture, Tapestry, Books, and Prints*, London, 1924, pl. 9, no. 119.

Jean-Baptiste Tandart *l'ainé* was a painter at Sèvres from 1754 to 1800.



38



39

39

A PAIR OF VINCENNES PLATES (ASSIETTES 'A OSIER COUPE')

CIRCA 1755-56, BLUE INTERLACED L MARKS TO BOTH, ONE WITH DATE LETTER C, PAINTER'S MARKS OF A DOT AND TWO LINES TO ONE, THE OTHER WITH INDISTINCT DATE LETTER C (?) AND PAINTER'S MARK P, PROBABLY FOR DOMINIQUE JOFFROY

The centres of each painted with a loose bouquet of flowers and fruit, the borders with four flower-sprays divided by *osier*-moulded panels, within lobed gilt line rims (the first with three small flat restored rim chips, both with some minor wear to gilt rims and slight scratching to glaze and enamels)

10½ in. (25.6 cm.) wide

(2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

A similar example in the Musée des Arts Décoratifs in Paris is illustrated by Tamara Préaud and Antoine d'Albis, *La Porcelaine de Vincennes*, Paris, 1991, p. 190, no. 226, where the authors point out that this model is rare. Thirteen plates of this type are recorded in the biscuit kiln firing of 14 September 1753. A similar example in the Schloss Museum Fasanerie is illustrated by Andreas Dobler and Markus Miller, *Königliches Porzellan aus Frankreich, Sammlerstücke und Service der Manufaktur Vincennes/Sèvres*, Eichenzell, 1999, pp. 30-31, no. 3 and a group of four plates of the same form and decoration with date letters for 1754-56 were sold by Christie's London on 6 December 2004, lot 346.

See David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamstead, 2005, Vol. I, p.95 where the author notes that the as yet unattributed painter's mark of two horizontal lines occurs on pieces decorated with flowers between circa 1753 and 1757. The single dot painter's mark is also unattributed but occurs on flower-decorated pieces between 1756 and 1757. Dominique Joffroy was a painter at Sèvres from 1753 to 1770 and specialised in flowers and figures.

PROPERTY FROM A PRIVATE COLLECTOR

40

A SEVRES BLEU NOUVEAU-GROUND ECUELLE, COVER AND A STAND (ECUELLE ET PLATEAU 'NOUVELLE FORME')

THE ECUELLE 1780, WITH BLUE INTERLACED L MARK ENCLOSING DATE LETTER CC, PAINTER'S MARKS FOR MICAUD (PERE) AND LE GUAY (PERE), THE STAND 1777, WITH PUCE INTERLACED L MARK ENCLOSING DATE LETTER Z, PAINTER'S MARK FOR BARRAT (ONCLE), GILDER'S MARKS FOR CHAUVAUX (L' AINE OR PERE), VARIOUS INCISED LETTERS AND NUMERALS

Of circular form, the finial with a gilt rosebud and berried foliage, the écuelle with leafy scroll-moulded handles and the stand with ribbon-tied pierced scroll handles, each painted with two kidney-shaped panels of baskets of flowers or loose bouquets of garden flowers on a plinth, within tooled gilt cartouches, gilt with further floral garlands, interlocking berried laurel and scrolling acanthus, within gilt rims (very minor flaking to gilding, minor chipping to flange of cover and finial, slight scratching to well of stand)

9¼ in. (23.5 cm.) diam.

(2)

£2,500–4,000

US\$3,800–6,000

€2,900–4,500

PROVENANCE:

The Earl of Harewood, Harewood House, Yorkshire; sale Christie's, London, 1 July 1965, lot 35.

Factory documents refer to this broth basin and stand as *écuelle nouvelle forme et plateau*, in both soft and hard paste, which was an updated design of the original broth basin and stand produced at the factory from 1753. A further design was introduced in the 1770s with reeded handles and there may have been as many as six variations of round stands paired with new basins, each with a differing handle design, see Linda H. Roth and Clare Le Corbeiller, *French Eighteenth-Century Porcelain at the Wadsworth Atheneum, the J. Pierpoint Morgan Collection*, Wadsworth Atheneum, 2000, pp. 327-329, no. 164 for an écuelle of this form.



40



41

41

A SEVRES (HARD PASTE) CLARET-GROUND ECUELLE, COVER AND STAND (ECUELLE ET PLATEAU 'NOUVELLE FORME')

1781, BLUE CROWNED INTERLACED L MARK ENCLOSING DATE LETTERS DD, PAINTER'S MARK CP FOR ANTOINE-JOSEPH LE CHAPPUIS, GILDER'S MARKS 2000 FOR VINCENT, THE ECUELLE INCISED 6E (?)

Of circular form, the écuelle and stand with double-foliolate scroll handles with flowerhead terminals, the domed cover with a gilt pomegranate finial, each piece painted with birds perched on branches in landscapes and bird medallions in gilt cartouches supporting a continuous flower garland, gilt dentil rims (slight flaking to claret ground at well of stand, minute chips to finial, slight wear to gilding)

The stand 9¼ in. (23.5 cm.) wide

£2,500-4,000

US\$3,800-6,000

€2,900-4,500

Antoine-Joseph le Chappuis (*le jeune*, later *l'aîné*) was a painter of birds and flowers at Sèvres between 1761 and 1787.

42

A SEVRES ECUELLE, COVER AND STAND (ECUELLE 'RONDE TOURNÉE' ET PLATEAU 'OVALE' 2^{ÈME} GRANDEUR)

1768, BLUE INTERLACED L MARK ENCLOSING DATE LETTER P, PAINTER'S MARK OF A CROSS FOR PHILIPPE XHROUET, VARIOUS INCISED MARKS TO ECUELLE AND STAND

The écuelle with entwined branch handles, painted with entwined C-scrolls of leafy green laurel and gilt laurel scrolls forming a border of cartouches each with a circular flower garland suspended in the centre, between blue-ground borders gilt with wave scrolls and foliage, the cover with a laurel branch finial, gilt rims (very slight wear to gilding, light scratching to glaze on underside of stand)

The stand 8¾ in. (22.3 cm.) wide

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

The Earl of Harewood, Harewood House, Yorkshire; sale Christie's, London, 1 July 1965, lot 24.

Philippe Xhrouet, *père*, was a very versatile painter who was active at Sèvres from 1750 to 1775. His subjects included flowers, patterns, birds, figures and landscapes.



42



VARIOUS PROPERTIES

***43**

ELEVEN SEVRES PLATES (ASSIETTES 'UNIES')

1791, BLUE AND PUCE INTERLACED L MARKS ENCLOSING DATE LETTERS OO, VARIOUS PAINTER'S MARKS INCLUDING BOUILLAT, NIQUET, DROUET AND TANDART, VARIOUS INCISED LETTERS AND NUMERALS

Each gilt with a central rosette reserved on a blue medallion, within a garland of yellow, blue and pink flowers, within a gilt-edged blue circular band, the border with a scalloped gilt band enclosing radiating sprays of flowers, within gilt line rims (three with chipping to rim, one with small restored rim chip, some slight rubbing to gilding and surface scratching)

9½ in. (24 cm.) diam.

(11)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

44

A SEVRES TOPOGRAPHICAL BLUE-GROUND PLATE

CIRCA 1849-53, PRINTED GREEN LOZENGE S.49 AND IRON-RED S.53 DATE CODES, TITLED BEAUCHÂTEL (ARDÈCHE) IN BLACK SCRIPT, VARIOUS INCISED LETTERS AND NUMERALS

Painted with a named view of *Beauchâtel (Ardèche)* with turreted buildings on a rocky mountainous outcrop beside a lake, boats and further mountains in the distance, within a broad border gilt with elaborate scrolling fruiting vine amongst interlocking leaves and tendrils, within a gilt lobed rim (minute scratching to enamels)

9¼ in. (23.5 cm.) wide

£3,500–4,500

US\$5,300–6,800

€4,000–5,100

For a watercolour and pencil drawing by Jules Peyre dated 1844 showing the same intricate border design which was used on the *Service 'Lobé'* and adapted for use on other service wares such as the present lot, see Tamara Préaud, *The Sèvres Porcelain Manufactory, Alexandre Brongniart and the Triumph of Art and Industry, 1800-1847*, Singapore, 1997, p. 310, pl. 104b.



43
(part)

PROVENANCE:

Anonymous sale; Sotheby's, London, 18 November 2009, lot 489.

This service was purchased by M. Verdier, a trade intermediary or *banquier* on 1 December 1791 and it was one of two large Sèvres services purchased by Verdier in the same year, see David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2005, Vol. IV, pp. 939-940. The present service was known for incorporating a number of new shapes and styles, including the *saucière 'nouvelle'* based on an antique lamp, see the example in the Victoria and Albert Museum, London, illustrated by Svend Eriksen and Geoffrey de Bellaigue, *Sèvres Porcelain, Vincennes and Sèvres 1740-1800*, London, 1987, p. 353, no. 158.

44



45

A PAIR OF SEVRES (HARD PASTE) DESSERT-PLATES

CIRCA 1820-21, BLUE STENCILLED INTERLACED L MARKS ENCLOSING FLEUR-DE-LYS, SEVRES AND INDISTINCT DATE CODES 21 (?), PAINTER'S MARKS C.D. FOR JEAN-CHARLES DEVELLY TO BOTH, ONE WITH INCISED KILN DATE 20 - 10 FOR OCTOBER 1820, THE OTHER WITH INDISTINCT INCISED KILN DATE 20 - 9 (?), VARIOUS GILDER'S MARKS

Each painted with a specimen butterfly within two concentric bands of pink flower-sprays, the border with swags of forget-me-nots suspended from a gilt wreath, a spray of pink blossoms pendant at the join of each swag, within gilt band to rims (one with flat chip to footrim, some light scratching to enamels and wear to gilding)

9 $\frac{3}{8}$ in. (23.8 cm.) diam.

(2)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

This pair of plates are from a service described in the factory's records as *service fleurettes et papillons colorés* that entered the saleroom in August 1822. The service was subsequently divided, with a portion delivered to the château de Compiègne in 1824 and the second part to a 'Monsieur Roux de la Rochelle' in 1834. Nothing from the service remains in the collection of Compiègne and there is, therefore, no way of confirming to which delivery the present pair of plates originally belonged. The following more detailed information has been provided, courtesy of Mme. Tamara Préaud, formerly at the archives of the Sèvres factory:

6 November 1824 (Registre Vbb 6, folio 79: 183.58), a mixture of pieces from various services was delivered 'pour le service du grand maître au château royal de Compiègne', among which were the following pieces from the service decorated with butterflies and flowers:

4 boat-shaped dishes at 20 francs each, 18 pots à jus at 9 francs each, 2 salad bowls at 36 francs each, 24 soup-plates at 14 francs each.

15 April 1830 (Registre Vbb 8, folio 14 verso: 183.58) notes the delivery of the balance of this service to 'Monsieur Roux de Rochelle, envoyé extraordinaire et ministre plénipotentiaire de S.M. aux Etats Unis'. Described as a *service entrée et dessert, fleurettes et papillons*, this second delivery included:

106 plates at 15 francs each, 24 soup-plates at 14 francs each, 2 soup-tureens at 72 francs each, 2 soup-tureen stands at 15 francs each, 3 boat-shaped dishes at 20 francs each, 2 sauceboats and stands at 47 francs each, 2 salad-bowls at 36 francs each, 16 pots de crème at 9 francs each, 2 stands for these at 45 francs each, 12 various serving dishes at 20 francs each and 2 fruit-bowls at 30 francs each.

Twelve plates from this service, known to have been delivered to the French Ambassador to the United States in 1830 were sold by Christie's in New York on 20 April 2007, lot 251. Eleven more plates from this service were sold under the expertise of Cyrille Froissart in an auction organized by Etude Dautreberte at Drouot in Paris on 31 March 2006, lot 141, and five further examples were sold anonymously by Christie's in Monaco on 5 December 1991, lot 44. Two others are known in an American private collection.

Jean-Charles Develly (1783-1862) was one of the most accomplished painters working at Sèvres while it was under the directorship of Alexandre Brongniart. Well known for his detailed depictions of everyday life in France, North Africa and the Middle East he was active at the manufactory from 1813 to 1847.



Du Paquier dreifingervase in the collection of the Museum of Decorative Arts, Prague.



46



47

PROPERTY FROM THE COLLECTION OF THE LATE MAX HÖFER

46

**A PAIR OF VIENNA (DU PAQUIER) FLOWER-VASES
(DREIFINGERVASEN)**

CIRCA 1730

Each of pear-shaped form issuing three slender nozzles, the body painted and gilt with vignettes of Oriental figures with instruments, fans and birds, the sides with *indianische Blumen*, the neck with iron-red strapwork, the lower part with purple lines, on gilt-lined flared feet (one vase with two nozzles cracked and restored, minute wear to enamels and gilding)

4½ in. (10.5 cm.) high

(2)

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

PROVENANCE:

Karl Mayer Collection, Vienna; Glückselig Sale, Vienna, 19 – 21 November 1928, lot 34, (pl. 17).

LITERATURE:

Elisabeth Sturm-Bednarczyk, *Claudius Innocentius du Paquier, Wiener Porzellan der Frühzeit 1718-1744*, Vienna, 1994, pp. 54–55, no. 38.

A related *dreifingervase*, probably from the same garniture as the present lot, is in the Museum of Decorative Arts, Prague (Inv. No. 77955).

See the five-fingered du Paquier vase dated 1721 in the British Museum, illustrated by Meredith Chilton (ed.), *Fired by Passion, Vienna Porcelain of Claudius Innocentius du Paquier*, Stuttgart 2009, Vol. I, pp. 270–271, no. 3:42.

47

A VIENNA (DU PAQUIER) FINIAL MODELLED AS A SEATED TURK
CIRCA 1730-35

Modelled seated with his legs tucked beneath him, on a low white cushion with iron-red line ornament and a tassel at each corner, holding a pipe in his right hand and his left arm outstretched, wearing a purple-lined white tunic with gilt edges, white trousers and a tasselled cloth hat (restoration to right wrist and sleeve of tunic, stem of pipe chipped)
2½ in. (6.3 cm.) high

£3,000–5,000

US\$4,600–7,500
€3,400–5,600

Finials in the form of seated figures are a distinctive characteristic of du Paquier porcelain made in the 1730s and are most often seen surmounting the covers of small and large tureens. The present example of a Turk appears to be a relatively rare form. A tureen, stand and cover with the same finial, formerly in the Otto and Magdalena Blohm Collection and now in the Metropolitan Museum of Art, New York is illustrated by Robert Schmidt, *Early European Porcelain as Collected by Otto Blohm*, Munich, 1953, pl. 11, No. 34. Another example of a tureen, cover and stand of the same shape but with a seated Turk finial of a different design is illustrated by Meredith Chilton (ed.), *Fired by Passion, Vienna Baroque Porcelain of Claudius Innocentius du Paquier*, Stuttgart, 2009, Vol. I, p. 244, fig. 3:17. For a third tureen and cover with another variant of the seated Turkish figure finial see J. Folnesics and Dr. E.W. Braun, *Geschichte der K.K. Wiener Porzellanmanufaktur*, Vienna, 1907, pl. VIII, no. 2.

THE PROPERTY OF A GENTLEMAN

*48

A BÖTTGER RED STONEWARE TEAPOT AND COVER
CIRCA 1710-13

The body of bulbous square section, each side moulded with strapwork and cut with flowerheads, crosses and ovals, the corners polished, the footrim, rim and sides of the short curved spout and loop handle with incised dot ornament, the outer edge of the handle with polished bands, the flat cover similarly decorated with moulded, cut and incised ornament, the square knob finial and rim polished (small minor chip to spout, handle broken with associated break to body around upper terminal, discreetly restuck and repaired)
3¾ in. (9½ in.) high

£4,000–6,000

US\$6,100–9,000
€4,500–6,700

Three different decorative techniques were employed on this teapot: moulded decoration, polished / cut decoration and incised decoration. Meissen employed glass-cutters and polishers from Bohemia to work on stoneware vessels, principally from 1710-12. Adam Heinrich Blumenthal went to Bohemia to recruit craftsmen, and in February 1710 engaged the polisher Samuel Hölzel, his two sons and 27 other glass engravers and polishers. Glass-cutters were even sent to the Leipzig Fair in 1710 to provide bespoke armorial decoration on Böttger stoneware pieces for aristocratic buyers. By the time Böttger's grinding mill at Weisseritz was completed in 1713 interest in stoneware was waning as porcelain had become more sought after. Consequently by 1712 only four glass workers remained at Meissen.



48

PROPERTY FROM A PRIVATE COLLECTION

49

A MEISSEN SILVER-MOUNTED PUCE-GROUND BALUSTER JUG AND HINGED COVER

CIRCA 1735, BLUE CROSSED SWORDS MARKS

Of fluted gourd-shape, applied with a brown branch handle issuing green leaves and red flowerheads, the cover and body painted with radiating quatrefoil panels enclosing the 'Two Quail' pattern alternating with *indianische Blumen*, within gilt-line rims (spout cracked and restored, cover restored to area above spout, jug cracked and restored from rim into body, associated overpainting, slight chipping to leaves and flowers, minor scratching to enamels)
6¾ in. (17.2 cm.) high

£2,500–4,000

US\$3,800–6,000

€2,900–4,500

VARIOUS PROPERTIES

50

A MEISSEN KAKIEMON SHAPED-RECTANGULAR TWO-HANDLED BUTTER-DISH AND COVER

CIRCA 1730, BLUE CROSSED SWORDS MARK, INCISED IEC (?) DREHER'S MARK

Of lobed rectangular form, the domed cover with a peacock finial, painted with two cranes perched on stylised rockwork and a bird in flight before Oriental flowers and foliage, the box with scroll handles, painted with *indianische Blumen* (finial probably a replacement, box and cover cracked and restored with associated overpainting, slight scratching to enamels on box)
6½ in. (15.6 cm.) wide

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

This particularly unusual form of butter-dish appears to be unrecorded.





51

A PAIR OF MEISSEN ORMOLU-MOUNTED PAGODA FIGURES

THE PORCELAIN CIRCA 1735, BLUE CROSSED SWORDS MARKS, INDISTINCT INCISED G I: (?) TO UNDERSIDE OF FEMALE FIGURE, THE MOUNTS 19TH CENTURY

Modelled by J.F. Eberlein as incense burners, each seated cross-legged on cushions with gilt tassels, the chinaman feeding a monkey on his knee, his companion holding a parrot, wearing red hats, their robes with scattered iron-red flowerheads, purple collars and cuffs and with yellow sashes and shoes, on stepped bases painted to simulate marble, the reeded ormolu bases entwined with foliage and with dolphin feet (he with restoration to brim of hat, right eyebrow and to one side of base, she with restoration to hat, beak of parrot, front of base at right hand corner, repair and restoration to base at side towards back right hand corner, slight wear to gilding and enamels)

7 in. (18 cm.) and 7½ in. (19 cm.) high

(2)

£25,000-40,000

US\$38,000-60,000

€29,000-45,000

These Oriental models emphasise the passion of the period for the Orient and the exotic. The openings in the mouths and ears and hollowed out interiors indicate their function as pastille or incense burners as well as being decorative objects. See Ulrich Pietsch *et al.*, *Triumph of the Blue Swords*, Staatliche Kunstsammlungen Dresden, Exhibition Catalogue, 2010, p. 325-326, no. 373 for a pair of similar examples mounted as candlesticks. Johann Friedrich Eberlein worked in Kändler's workshop from 1735 to 1747 and he described these models in his work report for December 1735 as '4. Ein Pagoten-Weibel mit einem Papagei und Postament von Thon' and '5. Ein Pagotte mit einem Affen von Thon bosziert'. For examples of these models see Dr. Pauls Eisenbeiss, *German Porcelain of the 18th Century*, London, 1972, Vol. I, pp. 244-245; *The Jack and Belle Linsky Collection in the Metropolitan Museum of Art*, New York, 1984, p. 257, nos. 166 and 167 and Abraham L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, Amsterdam, 2000, pp. 425-426, no. 312. An example of the Chinaman was sold in these Rooms on 2 March 1992, lot 32 and on 28 February 1994, lot 223, and a pair of ormolu-mounted examples were sold in these Rooms on 11 December 2007, lot 34.



52



53

THE PROPERTY OF A LADY

52

A MEISSEN (KPM) SUGAR-BOX AND COVER

1723-24, BLUE CROSSED SWORDS AND K.P.M. MARK, GILDER'S MARK 14. TO BOTH PIECES

Of elongated octagonal and squat bombé form, each side painted with European figures in landscapes with tents in the foreground and hills in the distance within elongated quatrefoil gilt scroll cartouches enclosing *Böttger-lustre* sections and issuing further iron-red and purple scrolls, the sides with sprays of *indianische Blumen*, the domed stepped cover with two vignettes of figures at a quayside below an octagonal blue and gilt knop finial, within elaborate borders and a gilt band to the rim (small flat chip to interior edge of upper rim of sugar-box, small restuck chip to footrim, slight wear to gilding)

11.1 cm. (4 $\frac{3}{8}$ in.) wide

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

PROVENANCE:

With Heinz Reichert, Munich, from whom it was acquired on 6 September 1985.

53

A MEISSEN CHINOISERIE TEABOWL AND SAUCER

CIRCA 1723-24, DREHER'S / MARKS TO FOOTRIMS OF BOTH

One side of the teabowl painted with Oriental figures on a terrace before boats on an estuary, the other with European merchants and barrels in a similar setting, the saucer with Oriental figures taking tea before an estuary with a ship moored nearby and mountains in the distance, within gilt quatrefoil cartouches issuing scrolls enclosing *Böttger-lustre* panels and iron-red scrolls, the teabowl interior with a spray of *indianische Blumen* within a double concentric red-line circle cartouche below a gilt scroll and flowerhead border, gilt rims (slight wear to lustre and gilding)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

With Heinz Reichert, Munich, from whom it was acquired on 21 April 1979.



54

54

A MEISSEN CHINOISERIE TEAPOT AND A SILVER-GILT COVER

THE PORCELAIN CIRCA 1725-28, BLUE CROSSED SWORDS MARK, DREHER'S Z MARK TO FOOTRIM, GILDER'S 25. MARK, THE COVER A LATER REPLACEMENT

Of squat baluster form with a scroll handle and curved gilt-faceted spout, painted on one side with two Oriental figures, one kneeling with his head in a stock, the other holding a bow, the other side with a figure seated at a table and smoking a pipe, his companion lifting the cover of a vase nearby, within shaped quatrefoil gilt scrollwork cartouches enclosing *Böttger*-lustre panels and issuing shaded iron-red scrolls, surrounded by *indianische Blumen* and scattered insects, the domed silver-gilt cover with a ball finial and attached to the mount on the handle by a chain (upper section of spout broken through and restored, chain detached from handle mount)

5½ in. (13 cm.) high

(2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



55

55

A MEISSEN CHINOISERIE TEABOWL AND SAUCER

CIRCA 1724, GILDER'S 56. MARK TO BOTH PIECES

The teabowl painted on each side with Oriental figures seated on furniture or standing in a landscape, the saucer with two figures seated at a table, one holding a bird aloft and with a blackamoor in attendance, within quatrefoil gilt cartouches with C-scrolls enclosing *Böttger*-lustre panels issuing puce shaded scrolls, the teabowl interior with a spray of *indianische Blumen* below a gilt *Laub-und-Bandelwerk* border and gilt rim (slight wear to gilding)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

56

A MEISSEN BALUSTER COFFEE-POT AND COVER

CIRCA 1730, BLUE CROSSED SWORDS MARK, DREHER'S MARK X, GILDER'S T. MARK TO BOTH PIECES

With a gilt spout and scroll handle, painted with harbour scenes and ships, one side with merchants at the foot of a wall on a quayside, the other with figures in conversation and others loading a ship at the water's edge, within shaped quatrefoil gilt cartouches with *Böttger-lustre* panels flanked by puce chinoiserie figures on pedestals among red and purple foliate scrolls, with phoenix in flight above flowering shrubs below the spout and handle, with a *Gitterwerk* border, the domed cover with a continuous estuary scene with ships, buildings and merchants below a gilt ball finial, gilt band rim (slight flaking to gilding, minor small flat chips to underside of footrim)
8½ in. (20.6 cm.) high

£6,000–10,000

US\$9,100–15,000

€6,800–11,000

PROVENANCE:

With Heinz Reichert, Munich, from whom it was acquired on 2 May 1990.



56

57

A MEISSEN CIRCULAR SLOP-BOWL

CIRCA 1730, BLUE CROSSED SWORDS MARK, DREHER'S OO MARK TO FOOTRIM, GILDER'S 10. MARK

Painted in the manner of *C.F. Heroldt*, each side with a harbour scene of European and Eastern merchants in conversation within elongated quatrefoil gilt scroll cartouches issuing purple and iron-red scrolls and enclosing purple-ground panels with *sgraffito* scrollwork and diaper panels with pendant drapery, between *indianische Blumen* issuing from rockwork and banded hedges, the interior with an iron-red scene of merchants on a quayside within a similar cartouche below a gilt *Laub-und-Bandelwerk* border (slight wear to gilding on interior and upper rim)

6¼ in. (15.8 cm.) diam.

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

PROVENANCE:

With Heinz Reichert, Munich, from whom it was acquired on 20 April 1980.

The scenes and figures on this bowl are very similar to those on a snuff-box in the Staatliche Kunstsammlungen, Dresden, which is signed *C.F. Heroldt fecit* in black. See Ulrich Pietsch et al., *Triumph of the Blue Swords*, Staatliche Kunstsammlungen, Dresden, Exhibition Catalogue, 2010, pp. 219–220, cat. no. 117.



57

58

A MEISSEN TEABOWL AND SAUCER

CIRCA 1735-40, BLUE CROSSED SWORDS MARK, GILDER'S 42. MARK TO BOTH PIECES, DREHER'S ** MARKS TO TEABOWL AND TRIANGLE TO SAUCER

The teabowl painted on each side with harbour scenes with merchants in conversation on quaysides with ships nearby on an estuary, within gilt ogival cartouches edged with scrolls enclosing *Böttger*-lustre panels with gilt fretwork and issuing further purple and iron-red scrolls, below a border of gilt scrolls and fret pattern panels, the teabowl with *indianische Blumen*, the saucer underside with three sprigs (slight wear to gilding around borders and rims)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

PROVENANCE:

Pauls-Eisenbeiss Collection, Basel (collection sticker attached to the underside of each piece).



58

59

A MEISSEN TEABOWL AND SAUCER

CIRCA 1730, BLUE CROSSED SWORDS MARK, GILDER'S 50. MARK TO BOTH PIECES, PRESSNUMMER 2 TO SAUCER

The teabowl painted on one side with travellers in a landscape and with merchants on quaysides on the other, the saucer with a fortified town by an estuary, within gilt quatrefoil cartouches with foliate scrolls and flowerhead panels, issuing purple and iron-red foliage, the teabowl interior with a similar scene within an iron-red double concentric circle border, with foliate and C-scroll borders with pendant leaf ornament and gilt line rims (minute chip to rim of teabowl)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



59



60

A MEISSEN CHINOISERIE TEABOWL AND SAUCER

CIRCA 1735, BLUE CROSSED SWORDS MARKS, GILDER'S 38. MARK TO BOTH PIECES, DREHER'S MARKS TO TEABOWL

Painted in the manner of *C.F. Herold*, the teabowl with a continuous frieze of Oriental figures at various pursuits above a double iron-red line support, the interior with a vignette below a gilt scroll border with fretted arched panels, the saucer with a man holding a basket and supporting three birds perched on a staff, within a similar cartouche and border (teabowl with minor area of flaking to enamels, very slight wear to gilt rims)

£2,500–3,000

US\$3,800–4,500

€2,900–3,400

PROVENANCE:

With C. Bednarczyk, Vienna, from whom it was acquired on 12 May 1988.



61

61

A MEISSEN CHINOISERIE TEABOWL AND SAUCER

CIRCA 1735, BLUE CROSSED SWORDS MARK, GILDER'S 48. MARK

Painted in the manner of *C.F. Herold*, the teabowl with a continuous frieze of Oriental figures at various pursuits above a double iron-red line support, the interior with a vignette of a single figure below a gilt diaper-panelled border edged with scrolls, the saucer with two figures, one holding a flower garland, within a similar cartouche and border (some minor flaking to enamels, very slight wear to gilding, small glaze chip to terrace of teabowl)

£1,800–2,500

US\$2,800–3,800

€2,100–2,800

PROVENANCE:

With Heinz Reichert, Munich, from whom it was acquired on 20 April 1988.



62

62

A MEISSEN CHINOISERIE TEABOWL AND SAUCER

CIRCA 1730, BLUE CROSSED SWORDS MARKS, GILDER'S 51. MARK, FAINT DREHER'S THREE CIRCLES MARK TO TEABOWL

Painted in the manner of *C.F. Herold*, the teabowl with a continuous frieze of Oriental figures at various pursuits above a double iron-red line support, the interior with a vignette of a single figure within an iron-red double concentric circle cartouche below a gilt foliate scroll border with fretwork panels, the saucer with two gentlemen, and a child within a similar cartouche and border (very slight wear to gilt rims)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



63
A MEISSEN CREAM-POT AND COVER
 CIRCA 1723-24

Of squat baluster form, with a moulded gilt-scroll handle and three paw feet, painted in the manner associated with J.G. Mehlhorn with elegant figures strolling before a hexagonal baroque pavilion with a flight of steps behind and avenues of trees and buildings in the distance within an elongated quatrefoil cartouche with gilt scrolls enclosing *Böttger-lustre* panels issuing shaded iron-red scrolls, the handle flanked by sprays of *indianische Blumen*, each with a bird perched in the foliage, the domed cover with two vignettes of figures in parkland below an iron-red concentric double circle and gilt finial, gilt rims (small gilt chip to upper rim of cream-pot probably from time of manufacture, slight wear to gilding)
 4¼ in. (10.8 cm.) high

£6,000–9,000

US\$9,100–14,000
 €6,800–10,000

PROVENANCE:

With Heinz Reichert, Munich, from whom it was acquired on 21 July 1993.

Two écuellés, covers and stands painted by a similar hand are illustrated by Rainer Rückert, *Meissener Porzellan*, Munich, 1966, nos. 130 and 131.

64
A MEISSEN TEABOWL AND SAUCER AND ANOTHER MEISSEN TEABOWL

CIRCA 1740 AND CIRCA 1730-35, THE FIRST WITH BLUE CROSSED SWORDS MARKS, GILDER'S Z. MARK AND PRESSNUMMERN 56 AND 68, THE SECOND WITH BLUE CADUCEUS MARK AND DREHER'S MARK TO FOOTRIM

The first teabowl painted with a continuous scene of ladies and gentlemen walking and riding in a landscape with trees, a river and buildings above an iron-red double line support, the interior with a similar scene, the saucer with elegant figures in parkland with a central fountain, hedging and statues within an iron-red double concentric circle cartouche, below scattered *Holzschmitt Blumen* and an insect, gilt rims; the second teabowl painted with harbour scenes of merchants on quaysides within gilt scroll cartouches enclosing *Böttger-lustre* sections and issuing iron-red and purple scrolls, the interior with a spray of *indianische Blumen* below a gilt scroll and fret panel border (the latter with wear to gilding) (2)

£1,800–2,500

US\$2,800–3,800
 €2,100–2,800

PROVENANCE:

The teabowl and saucer with C. Bednarczyk, Vienna, from whom it was acquired on 16 September 1972.



65

65

A MEISSEN CIRCULAR SUGAR-BOWL AND COVER

CIRCA 1740-45, BLUE CROSSED SWORDS MARK, GILDER'S N. MARK TO BOTH PIECES, PRESSNUMMER 3 TO SUGAR-BOWL

The sugar-bowl painted on each side with a scene of elegant figures by a river in a wooded landscape within quatrefoil gilt *ombrierte* scroll-edged cartouches with flowerheads and panels of diaper ornament, flanked by scattered *Holzschnitt Blumen* and *ombrierte* insects, the domed cover applied with a branch handle with leaf and flower terminals and painted with a vignette of figures in a landscape within an iron-red double concentric circle border and a gilt scrollwork border and gilt rim (cover with small chip to tip of four petals of flowers on branch handle)

4¼ in. (10.8 cm.) diam.

£2,500-3,000

US\$3,800-4,500

€2,900-3,400

PROVENANCE:

With Heinz Reichert, Munich, from whom it was acquired on 14 December 1985.



66

66

A MEISSEN BULLET-SHAPED TEAPOT AND COVER

CIRCA 1740-45, BLUE CROSSED SWORDS MARK, GILDER'S 82. TO BOTH PIECES, DREHER'S MARK TO TEAPOT

With a bird's head spout, wishbone handle with scroll ornament heightened in gilding, each side painted with merchants standing on quaysides and on boats, with ships in the distance, within elaborate quatrefoil gilt *ombrierte* scrollwork cartouches with panels of diaper, dot and line ornament, flanked by scattered *Holzschnitt Blumen* and below a gilt *Laub-und-Bandelwerk* border, the cover with gilt pine-cone finial flanked by two similar vignettes within an iron-red double concentric circle border and gilt line rim (two minute glaze chips to footrim, very slight wear to gilding on rims)

4½ in. (10.5 cm.) high

£3,000-4,000

US\$4,600-6,000

€3,400-4,500

PROVENANCE:

With Heinz Reichert, Munich, from whom it was acquired on 20 April 1988.



PROPERTY FROM A PRIVATE COLLECTION

67

A GARNITURE OF THREE MEISSEN BALUSTER VASES AND COVERS
CIRCA 1745, BLUE CROSSED SWORDS MARKS

Comprising: two small baluster vases and covers and one large baluster vase and cover, each applied with a densely-packed blue flowerhead ground reserved with panels painted in *purpurmalerei* with merchants in harbour scenes, fishermen and travellers in landscapes before buildings, within quatrefoil panels applied with red ribbon and encrusted with trailing leafy and flowering branches, the domed covers similarly decorated with bud finials, within gilt rims (restoration and associated retouching to necks, small rim chip and hairline crack to one small vase, both small covers cracked and restored to bud finial, slight restoration and chipping to applied flowers, branches and leaves)

The largest 10¼ in. (26 cm.) high; the smallest 8¼ in. (21 cm.) high (3)

£25,000–35,000

US\$38,000–53,000

€29,000–39,000

For a similar ormolu-mounted garniture of vases decorated with scenes after Watteau, see R.J. Charleston, *The James A. de Rothschild Collection at Waddesdon Manor, Meissen and Oriental Porcelain*, Fribourg, 1971, pp. 50–53, no. 8. A garniture of five similar vases was sold in these Rooms on 3 October 1988, lot 165, and a pair of vases mounted as ewers from the Wildenstein Collection was sold in these Rooms on 15–16 December 2005, lot 112.



(detail)



PROPERTY FROM A PRIVATE COLLECTION

THE MOROSINI SERVICE

68

A MEISSEN ARMORIAL PART TEA AND COFFEE-SERVICE

CIRCA 1740-45, BLUE CROSSED SWORDS MARKS AND GILDER'S NUMERALS 61., PRESSNUMMERN TO SOME

Painted and gilt with the arms of Morosini surmounted by a Doge's cap against extensive landscapes and estuary scenes with groups of figures, some on horseback, and ruins in the foreground above double iron-red line borders, the rims with borders of gilt scrollwork and line panels, comprising:

A bullet-shaped teapot and cover, with a wishbone handle and dragon's head spout (minute chip to foot)

A cylindrical sugar-bowl and domed cover, with a branch finial (restoration to finial)

Four coffee-cups and saucers, the cups with gilt wishbone handles (restoration to one handle, one cup with footrim chip, one with minute chip above handle)

Four teabowl and saucers (one teabowl with repaired rim chip, another with minute chipping to foot, one teabowl and one saucer with slight flaking to blue enamel on coat-of-arms)

£50,000-80,000

US\$76,000-120,000

€57,000-90,000

PROVENANCE:

J. Pierpont Morgan Collection, New York.

Anonymous sale; Christie's, London, 28 November 1975, lot 151 (teapot and cover), lot 152 (sugar-bowl and cover), lot 157 (two teabowls and saucers), lot 158 (two teabowls and saucers) and lot 161 (two coffee-cups and saucers).

Two coffee-cups and saucers, anonymous sale; Sotheby's, 28 May 2009, lot 319, and subsequently anonymous sale; Christie's, London, 28 November 1975, lot 160.

EXHIBITED:

New York, The Metropolitan Museum of Art, *J.P. Morgan Collection*, 1914.

The present lot is a sizeable part of the service which was probably made for Francesco Morosini I who married Cattarina Ruzzini in 1737, or for his brother, Francesco Morosini II, who was the Venetian ambassador to Spain and France. See Maureen Cassidy-Geiger, 'Princes and Porcelain on the Grand Tour of Italy' in Cassidy-Geiger (ed.), *Exhibition Catalogue Fragile Diplomacy, Meissen Porcelain for European Courts ca. 1710-63*, Bard Graduate Center, New York, 2007, p. 250, no. 122, and p. 225, fig. 10-34 for the teapot stand from this service in the Ernst Schneider Collection (ES 962) in the Bayerische Nationalmuseum, Munich.

A dated teabowl and saucer from the service is now in the Carabelli Collection, Switzerland, see Ulrich Pietsch, *Frühes Meissener Porzellan Sammlung Carabelli*, Munich, 2000, no. 134, and a teabowl and saucer from the Hoffmeister Collection was sold by Bonhams in London on 26 May 2010, lot 80.

The links with this family to the Saxon Court are further underlined by the existence of two other Meissen armorial services for members of the Morosini family. A tea and coffee-service in a travelling-case is illustrated by Abraham L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, Amsterdam, 2000, no. 103. The Amsterdam service is decorated with chinoiserie and the sugar-box is dated 1731. Another larger service, also decorated with chinoiserie, was sold in the Palazzo Morosini in Venice from the collection of Countess Lauredana Gatterburg-Morosini, see A.L. den Blaauwen, *ibid.*, p. 277.





69

THE PROPERTY OF A GENTLEMAN

The Swan Service was made for Heinrich Graf von Brühl (1700-1763), Prime Minister of Saxony and Director of the Meissen factory from 1733-63. Count Brühl commissioned the service in 1737 on the occasion of his marriage to Maria Anna Franziska von Kolowrat-Krakowska. The moulded decoration (a play on the word Brühl, meaning 'watery') was carried out by J.J. Kändler with the assistance of J.F. Eberlein. It would appear to be the largest service produced in the 18th century and Rainer Rückert (see *Meissener Porzellan 1710-1810*, Munich, 1966, p. 118) estimates its original size to have been between 2,200 and 2,400 pieces. The service remained in the possession of the Brühl family until after the Second World War. For an extensive discussion of the Swan service see Walter Fellman et al., *Schwanen service, Meissener Porzellan für Heinrich Graf von Brühl*, Exhibition Catalogue, Dresden, 2000.

69

A MEISSEN ARMORIAL PLATE FROM THE SWAN SERVICE

CIRCA 1738-39, BLUE CROSSED SWORDS MARK

Modelled by J.J. Kändler and J.F. Eberlein, the centre with two swans and a heron among bulrushes, waves, fish and shells, a small hut to the far left, with a heron in flight above, against a spirally-radiating shell-moulded ground, the border centred with the Brühl coat-of-arms with lion supporters and with scattered sprays and sprigs of *indianische Blumen*, within a shaped gilt-dentil rim (minute rim chip at 6 o'clock)

9¼ in. (23.5 cm.) wide

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

PROVENANCE:

Heinrich Count Brühl, Schloss Pförten.



70

70

A MEISSEN ARMORIAL PLATE FROM THE SWAN SERVICE

CIRCA 1738-39, BLUE CROSSED SWORDS MARK, DREHER'S QUARTERED CIRCLE MARK TO FOOTRIM

Modelled by J.J. Kändler and J.F. Eberlein, the centre with two swans and a heron among bulrushes, waves, fish and shells, a small hut to the far left, with a heron in flight above, against a spirally-radiating shell-moulded ground, the border centred with the Brühl coat-of-arms with lion supporters and with scattered sprays and sprigs of *indianische Blumen*, within a shaped gilt-dentil rim (restored flat chip to rim at 11 o'clock, very slight wear to gilding on coat-of-arms)

9 in. (22.9 cm.) wide

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

PROVENANCE:

Heinrich Count Brühl, Schloss Pförten.



71

71

A MEISSEN ARMORIAL PLATE FROM THE SWAN SERVICE

CIRCA 1738-39, BLUE CROSSED SWORDS MARK, DREHER'S QUARTERED CIRCLE MARK TO FOOTRIM

Modelled by J.J. Kändler and J.F. Eberlein, the centre with two swans and a heron among bulrushes, waves, fish and shells with a heron in flight above, against a spirally-radiating shell-moulded ground, the border centred with the Brühl coat-of-arms with lion supporters and with scattered sprays and sprigs of *indianische Blumen*, within a shaped gilt-dentil rim (wear to gilding around rim, small discoloured firing fault to centre below heron in flight)

9 in. (22.9 cm.) wide

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

Heinrich Count Brühl, Schloss Pförten.



PROPERTY FROM A PRIVATE COLLECTION

72

FOUR MEISSEN TEABOWLS AND SAUCERS

CIRCA 1725-28, BLUE CROSSED SWORDS MARKS, GILDER'S 27. AND DREHER'S / MARKS TO TEABOWLS AND THREE SAUCERS

Painted with landscape and estuary scenes, one with a bridge within gilt scroll, *Böttger-lustre*, iron-red and purple foliage and trelliswork cartouches, with gilt *Laub-und-Bandelwerk* borders, the teabowl interior with *indianische Blumen* (one teabowl cracked, wear to interiors of teabowls, some wear to gilding on saucers) (4)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

72

PROVENANCE:

Anonymous sale; Christie's, Geneva, 26 April 1972, lots 226-227.

VARIOUS PROPERTIES

73

A MEISSEN ARMORIAL PLATE FROM THE FERRERO SERVICE

CIRCA 1740, BLUE CROSSED SWORDS MARK

The border painted with a shield-shaped coat-of-arms flanked by two mermaids reserved on an ermine drape, painted with a sprays of *Holzschnitt Blumen*, including an orchid and a daffodil, further flowers and insects, within a shaped gilt-line rim (slight areas of wear to enamels and gilt rim)

9 $\frac{3}{8}$ in. (24 cm.) wide

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

This plate is from a service made for Carlo Francesco Vincenzo Ferrero, Marchese d'Ormea (1680-1745), a Piedmontese statesman, who held various ministerial posts under the Kings of Sardinia. He became ambassador in Dresden and in 1742 was appointed Grand Chancellor of the Kingdom. He served both Vittorio Amadeo II, whom Augustus the Strong sent lavish gifts of Meissen porcelain to in 1725¹ as well as his son, Carlo Emanuele I. It is not known how Ferrero acquired this service, it may perhaps have been a diplomatic gift from Augustus III (while he was ambassador in Dresden) or it could have been gifted as a result of diplomatic manoeuvrings following the death in 1740 of the Holy Roman Emperor, Charles VI, without a male heir, which led to the War of the Austrian Succession.

1. See Maureen Cassidy-Geiger (ed.), Exhibition Catalogue *Fragile Diplomacy, Meissen Porcelain for European Courts, ca. 1710-63*, Bard Graduate Centre, New York, 2007, pp. 209-210.



73

PROPERTY FROM ANOTHER PRIVATE COLLECTOR

74
A MEISSEN ROSE-GOLD-MOUNTED OVAL SNUFF-BOX AND COVER

CIRCA 1750-55

Painted with figures in discussion among buildings and wooded river landscapes within moulded scroll and flower cartouches, the interior of the hinged cover with a view of Albrechtsburg with travellers in the foreground, the rose-gold mount chased with meandering foliage, with a gold thumbpiece similarly chased (thumbpiece reattached, minute scratching to glaze at base)

3¼ in. (8.3 cm.) wide

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

For a rectangular snuff-box with a similar view of Albrechtsburg on the exterior of the cover, and for the related engraving of the same view by Alexander Thiele (1685-1752) dated 1746, see Barbara Beaucamp-Markowsky, *Boîtes en Porcelaine, des Manufactures Européennes au 18^e Siècle*, Fribourg, 1985, pp. 148-149, no. 111.



74



75

PROPERTY OF LORD AND LADY HAMBLEDEN

75
A MEISSEN GOLD-MOUNTED RECTANGULAR SNUFF-BOX AND COVER

CIRCA 1740-45

Of *bombé* form, the exterior painted with couples after Watteau in wooded landscapes and beside obelisks, within elaborate *Gitterwerk* cartouches flanked by gilt flowerheads, the underside of the cover with a lady at her *toilette*, the interior of the box richly-gilt (minute chip to box below mount, minute scratching to enamels at edge of base)

3½ in. (8 cm.) wide overall

£5,000–7,000

US\$7,600–11,000

€5,700–7,900

PROVENANCE:

The Bernal Collection, according to manuscript note: 'Square Gold mounted Dresden box, 'painted' in 'subjects' after Watteau outside & at the sides', & a portrait of a lady inside. From the Bernal Collection.' Of the many gold-mounted 'Dresden, and other Porcelain Boxes' in the collection of Ralph Bernal, sold by Christie's on 5 March 1855, several are listed with Watteau subjects and figures in conversation (see lots 3652, 3671 and 3740).

PROPERTY FROM A PRIVATE COLLECTOR

76

A MEISSEN GOLD-MOUNTED RECTANGULAR SNUFF-BOX

CIRCA 1750-55

The sides, cover and base painted with turreted buildings and extensive wooded river landscapes, within scroll-moulded cartouches lightly enriched in enamels, the interior with a similar turreted building in a mountainous river landscape with an urn and ruin in the foreground, the hinged cover chased with rose-sprays and scrolls on a reeded ground (filled chip at back left top corner of base)

3½ in. (8.8 cm.) wide

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

The scenes are probably slight adaptations of the view of Albrechtsburg and Meissen.



76



77

PROPERTY OF LORD AND LADY HAMBLEDEN

77

A GERMAN PORCELAIN GOLD-MOUNTED OVAL SNUFF-BOX AND COVER

CIRCA 1760-70, PERHAPS FÜRSTENBERG

Painted with couples in garden landscapes, within scroll-moulded puce and ochre cartouches and moulded flower-sprays, the interior of the cover with a seated lady wearing a pink lace dress playing the lute and a male companion reading from sheet music, before a balustrade supporting an urn of flowers within a garden landscape (three very small chips to edge of base)

3¾ in. (8.6 cm.) wide overall

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

With a manuscript note inscribed in ink: 'Oval Gold mounted Dresden box, painted Watteau subjects outside, with Louis 15th & Madame de Pompadour inside from the picture at Versailles.'

See the similar Fürstenberg snuff-box illustrated by Barbara Beaucamp-Markowsky, *Boîtes en Porcelaine, des manufactures européennes au 18^e siècle*, Fribourg, 1985, p. 307.



VARIOUS PROPERTIES

78

A MEISSEN FIGURE OF A POTTER FROM THE ARTISAN SERIES

CIRCA 1750, BLUE CROSSED SWORDS MARK TO BACK OF BASE

Modelled by *J.J. Kändler*, seated on a bench, a lump of clay on the potter's wheel before him, with a shelf supporting two pots beside him and another at his feet, barefoot, wearing a white shirt, a pink waistcoat, purple breeches and a yellow-lined red cloth hat, the mound base moulded with rococo scrolls enriched in puce, blue, yellow and gilding (very small retouched chip to rococo scroll on base, minute restored chip to left big toe)

7½ in. (19.1 cm.) high

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

For an illustration of this model of a potter see Otto Walcha, *Meissner Porzellan*, Dresden, 1973, pl. 108 and also see the example formerly in the collection of Emma Budge, Hamburg, sold by Paul Graupe, Berlin on 27–29 September 1937, lot 827 (including seven other models from the series), pl. 131, h. Examples of a seamstress, a coppersmith and a butcher from the Collection of Patricia Hart were sold in these Rooms on 27 November 2012, lots 119–121.

THE PROPERTY OF A LADY

79

A MEISSEN FIGURE OF A DRINKS-SELLER FROM THE 'CRIS DE ST. PETERSBURG' SERIES

CIRCA 1750, BLUE CROSSED SWORDS MARK AT BACK OF BASE

Modelled by *P. Reinicke*, standing, bearded and holding a tray of beakers on his head, a black pitcher in his left hand, wearing a black hat, a brown coat tied with a blue belt, turquoise breeches and black shoes, before a tree-stump on a mound base applied with foliage (some restoration to tray and several beakers, small chip to one corner of tray)

6½ in. (15.5 cm.) high

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

This series was loosely based on etchings after the drawings of Jean Baptiste Le Prince, a student of Boucher, who recorded Russian life in the 18th century. At great personal risk Le Prince travelled to Russia and made a series of drawings which he later etched. These etchings formed the basis of the Cris de St. Petersburg series. Examples of this model are illustrated by Len and Yvonne Adams, *Meissen Portrait Figures*, London, 1987, p. 138, and by Melitta Kunze-Köllensperger, *Meissen, Collection Franz E. Burda*, Augsburg, 1997, p. 140, no. 62, where the author mentions that this figure is often interpreted as a vodka seller. Another example was sold in these Rooms on 4 June 2013, lot 51.



78

ANOTHER PROPERTY

80

A MEISSEN MODEL OF A CAT

CIRCA 1740, FAINT CROSSED SWORDS MARK

Modelled by J.J. Kändler seated on its haunches facing to the left with its right forepaw raised to its head, its coat finely painted with stripes in shades of grey and with yellow eyes, on a grassy green mound base (restoration to ears and tail with associated overpainting to part of base)

7¼ in. (18.3 cm.) high

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

This model and its companion are first recorded in Kändler's *Taxa* for September 1736 which lists: '2 Stück Kleine Kätzgen aufs Lager in Thon poussiert, davon eine sitzend, die andere aber, wie sie eine Maus im Maule hat vorgestellt ist.' (2 small cats modelled in clay in the storehouse, of which one is seated, the other with a mouse in the mouth). See Carl Albiker, *Die Meissner Porzellantiere im 18. Jahrhundert*, Berlin, 1959, p. 24, no. 216 for the companion holding a mouse and work record entries for 1736, 1741 and 1740–1748 relating to both models. A very similar example of the model was sold from the collection of Sir Gawaine and Lady Baillie at Sotheby's, London, 1 May 2013, lot 201.





81

PORCELAIN FROM THE PATRICIA HART COLLECTION

***81**

A HÖCHST FIGURE OF HARLEQUIN

CIRCA 1752, ENAMELLED IRON-RED WHEEL MARK

Probably modelled by *Johann Christoph Ludwig von Lücke*, standing in dancing pose, looking to the left resting his left hand on his slapstick, wearing a green-plumed conical hat, a diamond-pattern purple, yellow, brown, green and iron-red chequered suit and yellow shoes, beside a tree-stump on a waisted square plinth with canted corners and moulded with a recessed foliate panel, outlined in gilding (very minor flat chipping to underside of base, hairline crack across right toe, minute rubbing to enamels)

8⅜ in. (21.3 cm.) high

£15,000–20,000

US\$23,000–30,000

€17,000–22,000

PROVENANCE:

Anonymous sale; Sotheby's, Olympia, 26 November 2002, lot 137. With Kunsthandel Röbbig, Munich, from whom it was acquired on 15 March 2006.

LITERATURE:

Birte Abraham, *Commedia dell'Arte, The Patricia & Rodes Hart Collection of European Porcelain and Faience*, Amsterdam, 2010, pp. 112–113.

This figure was derived from the engraving of *Arlequin* from the series of fourteen figures from the Italian Comedy by Johann Jacob Wolrab published in Nuremberg in 1722.

The only group of all sixteen figures is in the Pflueger Collection.¹ Only four other figures of Harlequin from this series are recorded, of which the closest in colouring to the present example is in the Metropolitan Museum of Art, New York.² The second example is in the Pflueger Collection (formerly in the collections of Carl Jourdain, Emma Budge and Otto and Magdalena Blohm),³ the third was formerly in the collections of Francis M. Baer, Emma Budge and and Magdalena Blohm, and was sold by Sotheby's (from the Blohm Collection) on 25 April 1961, lot 390, pl. XXIII. The fourth, which has 'arlequin' incised on the base, was sold by Sotheby's London on 1 July 1958, lot 168.

1. Formerly in New York and now in the Museum of Fine Arts, Boston.

2. Clare Le Corbeiller et al., *The Jack and Belle Linsky Collection, in The Metropolitan Museum of Art*, New York, 1984, pp. 277–278, no. 208.

3. Illustrated by Hugo Morley-Fletcher, *Early European Porcelain and Faience, as collected by Kiyi and Edward Pflueger*, London, 1993, Vol. I, pp. 116–117, and by Robert Schmidt, *Early European Porcelain as Collected by Otto Blohm*, Munich, 1953, pl. 45.

THE PROPERTY OF A LADY

82

A MEISSEN FIGURE OF HARLEQUIN PLAYING THE BAGPIPES

CIRCA 1740

Modelled by *J.J. Kändler*, seated on rockwork, looking to his left and holding a bagpipe under his left arm, wearing a red and gilt tricorn hat, a white ruff, a chequered diamond-pattern jacket in yellow, turquoise and purple, black breeches and grey shoes with red rosettes (hat brim, left lower leg, pipes and fingertips restored)

4½ in. (11.4 cm.) high

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

PROVENANCE:

With Kunsthandel Röbbig, Munich (according to the paper label attached to the base).

This figure was reworked several times between July 1736, when the figure first appeared in Kändler's work notes,¹ and 1750, when some of the works may have been carried out with Kändler's supervision. The earliest examples appear to have tricorn hats, rather than the pointed hat which is more usual, and their crossed legs are separated from the base. Meredith Chilton illustrates three of these early figures in the George R. Gardiner Collection, Toronto, noting that the decoration of each figure is different and that it is 'clear that the Meissen factory took pains to distinguish each figure from the very beginnings of production'.²

Chilton suggests that the graphic source for this figure may be an engraving by Charles-Antoine Coypel from his series *Don Quichote*, which shows a bagpiper seated with his legs crossed and playing the bagpipes for a dancing couple.³

1. 'Einen Arlequin mit dem Tutel Sack aufs Lager gendert und zum abformen tchtig gemacht' (A Harlequin with bagpipes, in stock, figure changed and prepared for modelling), cited by Ingelore Menzhausen, *In Porzellan verzaubert, Die Figuren Johann Joachim Kändlers in Meissen aus der Sammlung Pauls-Eisenbeiss Basel*, Basel, 1993, p. 30.

2. Meredith Chilton, *Harlequin Unmasked, The Commedia dell'Arte and Porcelain Sculpture*, Singapore, 2001, pp. 294–295.

3. Meredith Chilton, *ibid.*, 2001, p. 185, fig. 300.



82

PORCELAIN FROM THE PATRICIA HART COLLECTION

***83**

A MEISSEN FIGURE OF AN ACTOR PLAYING BAGPIPES

CIRCA 1738, BLUE CROSSED SWORDS MARKS

Modelled by *J.J. Kändler*, with long black curly hair, standing holding a yellow bagpipe under his left arm, wearing a long turquoise purple-lined cloak, a turquoise bow-tie, a white shirt, a red jacket with blue breeches and yellow shoes, with a black pouch on a belt at his waist, standing on a rocky mound base (cracked and restored through feet and cloak, restoration to both hands, end of pipe, tip of bow, slight wear to gilding, minute flaking to yellow enamel)
6 $\frac{7}{8}$ in. (17.5 cm.) high

£12,000–18,000

US\$19,000–27,000

€14,000–20,000

PROVENANCE:

With Angela Gräfin von Wallwitz, Munich, from whom it was acquired on 10 June 2004.

LITERATURE:

Birte Abraham, *Commedia dell'Arte, The Patricia & Rodes Hart Collection of European Porcelain and Faience*, Amsterdam, 2010, pp. 14–15.

This figure is probably based on an engraving by Louis Surugue after a painting by Charles Antoine Coypel, entitled '*Daphnis*'. See the similar model sold in these Rooms on 3 June 1996, lot 404.



83

***84**

A FÜRSTENBERG FEMALE FIGURE OF PANTALONE

CIRCA 1753-1754, INCISED · J · / F

Modelled by *Simon Feilner*, in a fur-lined iron-red hat, grey-lined long black cloak, purple-striped puce tunic and breeches, puce stockings and yellow shoes, a dagger tucked into a green and white belt, standing leaning forwards with her hands behind her back on a shallow shaped oval mound base (restoration to chest, left leg at thigh, cracked through feet, ankles, bottom of cloak and base and restored, some restoration to black enamel of cloak, minute chip to nose)

7⅞ in. (20 cm.) high

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

PROVENANCE:

A Private Collection, Germany.

With Gräfin Angela von Wallwitz, Munich, from whom it was acquired on 5 March 2005.

LITERATURE:

Reinhard Jansen (ed.), *Commedia dell'Arte, Fest der Komödianten, Keramische Kostbarkeiten aus den Museen der Welt*, Stuttgart, 2001, p. 123, no. 119.

Birte Abraham, *Commedia dell'Arte, The Patricia & Rodes Hart Collection of European Porcelain and Faience*, Amsterdam, 2010, pp. 102–103.

For his female figure of *Pantalone*, Simon Feilner followed the slightly earlier model by Johann Christoph Ludwig von Lücke at Höchst,¹ and the later Würzburg model of this subject (of circa 1775–80) also seems to derive from Lücke's original.² For the example from the Pflueger Collection (with applied flowers to the base), see Hugo Morley-Fletcher, *Early European Porcelain and Faience, as collected by Kiyi and Edward Pflueger*, London, 1993, Vol. I, pp. 140–141, and also see Siegfried Ducret, *Fürstenberger Porzellan*, Brunswick, 1965, Vol. I, pl.34.

1. See Reinhard Jansen (ed.), *ibid.*, 2001, p. 150, no. 149.

2. See Reinhard Jansen (ed.), *ibid.*, 2001, p. 227, no. 236.

***85**

A FÜRSTENBERG FIGURE OF PANTALONE

CIRCA 1753-54, INCISED W

Modelled by *Simon Feilner*, leaning forward with his left hand behind his back under his long black cloak, his right hand stroking his long pointed beard, wearing a brown hat and red skull cap, a magenta jacket with yellow buttons, magenta breeches, grey stockings and yellow shoes, a dagger and a white red-striped handkerchief tucked under his yellow belt, on a shaped mound base applied with foliage and two large flowers (tip of beard restored, left thigh cracked and secured with glue, part of the left thigh possibly sprayed slightly, chipping to foliage and rose, chip to edge of base, very slight flaking to black enamel)

8⅞ in. (20.6 cm.) high

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

PROVENANCE:

The Otto and Magdalena Blohm Collection, Hamburg and Caracas; sale Sotheby's, London, 10 October 1961, lot 650 (£1,200 to Chester).

The Beatrice Blohm von Rumohr Collection, and thence by descent. Anonymous sale; Christie's, London, 27 June 2005, lot 17.

LITERATURE:

Max Sauerlandt, *Deutsche Porzellan-Figuren des 18. Jahrhunderts*, Cologne, 1923, pl. 52.

Robert Schmidt, *Early European Porcelain as Collected by Otto Blohm*, Munich, 1953, pp. 139–140, no. 174.

Birte Abraham, *Commedia dell'Arte, The Patricia & Rodes Hart Collection of European Porcelain and Faience*, Amsterdam, 2010, pp. 100–101.

This figure belongs to the series of large *Commedia dell'Arte* figures modelled by Simon Feilner in 1753–54, and Feilner used Johann Jacob Worab's engraving *Pantolon*, published in Nuremberg in 1722, as inspiration for the figure.

Meredith Chilton describes Pantalone's character as 'an elderly, suspicious, and miserly Venetian merchant, a husband or father who would be cuckolded, embezzled, or duped during the course of the play'.¹ Pantalone's costume remained unchanged from the early days of the *Commedia dell'Arte*; his black sleeved robe or *vesta* was 'an official gown worn by gentlemen and citizens of Venice, but not by the common people'. The wide sleeves, or *dogale* were 'part of the official dress worn by the nine *procuratori* in Venice and by ambassadors, but they were often usurped by others'.²

A similar figure of *Panalone* as an older man, also formerly in the Otto Blohm Collection, is illustrated by Robert Schmidt, *ibid.*, 1953, pl. 52, no. 173, and by Hugo Morley-Fletcher, *Early European Porcelain and Faience, as collected by Kiyi and Edward Pflueger*, London, 1993, Vol. I, p. 129.

1. Meredith Chilton, *Harlequin Unmasked, The Commedia dell'Arte and Porcelain Sculpture*, Singapore, 2001, p. 33.

2. Meredith Chilton, *ibid.*, 2001, p. 52.



'Pantolon' from a series of fourteen *Commedia dell'Arte* engravings published by Johann Jacob Worab in Nuremberg, 1722.



84



85



***86**

A PAIR OF HÖCHST FIGURES OF HARLEQUIN PLAYING THE BAGPIPES AND COLUMBINE OR HARLEQUINE DANCING

CIRCA 1750-53, HARLEQUIN INCISED CH 2, HARLEQUINE INCISED I / ME, BLACK PAINTER'S B MARK FOR PHILIPP MAGNUS BECHEL, BLACK SCRIPT INVENTORY NUMBER D.13.

Both probably modelled by *Johann Gottfried Becker*, Harlequin seated on a rocky mound playing bagpipes formed as a goat, wearing a green conical hat, jacket, orange and blue striped breeches and yellow tights, Harlequine in dancing pose with her right leg slightly raised, right arm outstretched and body slightly turned, holding a slap-stick in her left hand, wearing a green hat, a white dress with blue and yellow stripes, a black bodice and frilled collar and sleeves, on a white mound base (areas of restoration and small areas of replacement) 6 $\frac{3}{8}$ in. (16.1 cm.) high (2)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

PROVENANCE:

Harlequin: A Private Collection, near Düsseldorf, Germany. With Angela Gräfin von Wallwitz, Munich, from whom it was acquired on 26 January, 2007.

Harlequine: With Angela Gräfin von Wallwitz, Munich, from whom it was acquired on 17 March 2005.

LITERATURE:

Birte Abraham, *Commedia dell'Arte, The Patricia & Rodes Hart Collection of European Porcelain and Faience*, Amsterdam, 2010, pp. 110-111.

Both figures were probably modelled by *Johann Gottfried Becker* and were inspired by the Meissen originals of J.J. Kändler (his 1736 Harlequin and his 1743-44 Harelquine). Becker was mentioned in the Höchst factory lists from 1747 to 1757, and before working at Höchst he was apprenticed to Kändler at Meissen from 1740 to 1746.

For an example of Harlequin formerly in the collection of Kurt Röder, see *Das Höchster Porzellan Auf der Jahrtausend-Ausstellung in Mainz 1925*, Mainz, 1930, p. 26, pl. 15, no. 82. A Harlequine in the Pflueger Collection is illustrated by Hugo Morley-Fletcher, *Early European Porcelain and Faience*, as collected by Kiyi and Edward Pflueger, London, 1993, Vol. I, p. 90.



87



88

VARIOUS PROPERTIES

87

A FÜRSTENBERG MODEL OF A BULL

CIRCA 1755, UNDERGLAZE BLUE SCRIPT F MARK

Naturalistically modelled, standing with its head turned slightly to the right, its coat enriched in patches of grey, on a grassy oval base applied with a branch (slight footrim chipping, minor chipping to leaves, hairline cracks below muzzle and across top of head)
6½ in. (15.6 cm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

A similar model is illustrated by Michael Unterberg, *Frühes Fürstenberger Porzellan, die Sammlung Reichmann im Museum für Kunst und Gewerbe Hamburg*, Hamburg, 2010, p. 202, no. 320.

88

A FÜRSTENBERG MODEL OF A BUFFALO

CIRCA 1755, UNDERGLAZE BLUE SCRIPT F MARK

Naturalistically modelled with its head lowered and horns raised in an aggressive stance, on a grassy oval mound base applied with flowerheads and leaves (small chip to two leaves, very minor chipping to base)

4¾ in. (12.5 cm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

END OF SESSION





PORTRAIT MINIATURES
LOTS 89-211

D. Chodowicki pinx 1777.



89

~89

**RUSSIAN SCHOOL, CIRCA 1780, AFTER JOHANN-BAPTIST LAMPI
(AUSTRO-ITALIAN, 1751-1830)**

Catherine II (1729-1796), Empress of Russia 1762-1796, known as Catherine the Great, in ermine-bordered robes over blue dress, jewelled chain and tiara, wearing the breast-star of the Imperial Russian Order of St Andrew, curling powdered hair on ivory

oval, 1½ in. (38 mm.) high, silver mount with twisted suspension loop

£2,500-3,500

US\$3,800-5,300

€2,900-3,900

The present miniature is after a large oil on canvas work of Catherine II by Johann-Baptist Lampi the Elder of circa 1780, now in the collection of the Kunsthistorisches Museum, Vienna (inv. no. GG_7131).

THE PROPERTY OF A PRIVATE COLLECTOR

~90

**ATTRIBUTED TO JOHANN FRIEDRICH DRYANDER
(GERMAN, 1756-1812)**

Charlotte Georgina Louise Frederica, Duchess of Saxe-Hildburghausen, *née* Mecklenburg-Strelitz (1769-1818), in loose white shift, purple dress, gem-set gold tiara adorning her powdered curling hair, set with a veil trailing from the back of her head on ivory

oval, 2½ in. (64 mm.) high, gilt-metal frame with diamond and sapphire-set pierced silver surmount

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

The sitter a the daughter of Charles II, Grand Duke of Mecklenburg-Strelitz and his first wife, Princess Frederica of Hesse-Darmstadt. In 1785, Charlotte married Frederick, Duke of Saxe-Altenburg, becoming Duchess of Saxe-Hildburghausen. They had twelve children together. She was a sister of the legendary Queen Luise of Prussia (see lot 152).

According to Neil Jeffares, the present portrait could possibly be one of the two miniatures painted by Dryander for the sitter and listed in the artist's workbook. See also N. Jeffares, *Dictionary of Pastellists before 1800*, London, 2006, p. 485 for a comparable pastel.

We are indebted to Neil Jeffares for his assistance with the preparation of this catalogue entry.



90

ANOTHER PROPERTY

~91

**NANETTE ROSENZWEIG, NÉE WINDISCH
(AUSTRIAN, FL. C. 1790-1820)**

A young lady, in white dress with navy patterned shawl, her arms folded, long black curly hair tied with a white ribbon
signed 'N: Rosenzweig' (mid-left)
on ivory
oval, 2⅞ in. (66 mm.) high, gilt-metal mount

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

Nanette Rosenzweig, née Windisch worked in Vienna as a miniaturist and was a pupil of Heinrich Friedrich Füger.



91

THE PROPERTY OF A PRIVATE COLLECTOR

~92

FRANÇOIS FERRIÈRE (SWISS, 1752-1839)

Louis, Duke of Württemberg (1756-1817), in military uniform, gold-trimmed navy coat with red collar and gold frogging, wearing the blue *moiré* sash of the Imperial Russian Order of St Andrew and several breast-stars, with powdered curling hair and black moustache
signed with initials and dated 'F.F. / 1805.' (lower right)
on ivory

oval, 3 in. (75 mm.) high, gilt-metal mount in rectangular velvet-covered panel with easel-stand

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

Adolphus, 1st Marquess of Cambridge (1868-1927).

The Property of a Lady, from the Estate of the late the Most

Honourable Adolphus, 1st Marquess of Cambridge, G.C.B.,

G.C.V.O., C.M.G. (1868-1927); Christie's, London, 16 December

1975, lot 74.

The sitter was the second son of Friedrich II Eugen, Duke of Württemberg and Margravine Sophia Dorothea of Brandenburg-Schwedt. In 1784, he married Maria Czartoryska, with whom he had one child. After their divorce, he married Princess Henriette of Nassau-Weilburg, with whom he had five children. His siblings included Frederick I, the first King of Württemberg and Tsarina Maria Feodorovna of Russia.

In 1804, François Ferrière left London for St Petersburg, where the present miniature was painted. A miniature of Duke Louis's son, Adam, painted by Domenico Bossi in St Petersburg in the same year as the present miniature (1805), was sold Christie's, London, 6 July 2005, lot 150.



92

ANOTHER PROPERTY

~93

LOUIS-MARIE SICARDI (FRENCH, 1746-1825)

A young lady, in pale grey dress and shawl, blue sash at her waist and a sprig of blue flowers at her corsage, wearing a gold hoop earring, powdered hair
signed and dated 'Sicardi / 1790' (lower left)
on ivory
2 $\frac{3}{8}$ in. (59 mm.) diam., gilt-metal *réverbère* frame

£6,000-8,000

US\$9,100-12,000
€6,800-9,000

PROVENANCE:

The Property of a Nobleman; Christie's, London, 21 October 1997, lot 68.
With D. S. Lavender (Antiques) Ltd.
The Albion Collection; Bonhams, London, 22 April 2004, lot 84.

EXHIBITED:

Bath, The Holbourne Museum and Edinburgh, Phillips Auctioneers, *Secret Passion to Noble Fashion. The World of the Portrait Miniature*, 1999, no. 62 (lent by a private collector).
Edinburgh, Scottish National Portrait Gallery, *The Albion Loan Collection*, 2000-2003.

LITERATURE:

M. Lauraine, *Louis Marie Sicard dit Sicardi (1743-1825). Peintre Miniaturiste. Biographie*, [Paris], 2005, p. 126, no. 144.



93



94

THE PROPERTY OF A PRIVATE COLLECTOR

~94

ETIENNE CHARLES LE GUAY (FRENCH, 1762-1846)

A young lady, in white dress with lace-trimmed shawl, pink roses adorning her powdered hair, seated on a blue upholstered chair, a drawing of a boy and folio in her lap, a pen in her right hand; interior background with a harpsichord and musical scores
signed 'EC Le Guay' (mid-left)
on ivory
3 $\frac{1}{8}$ in. (81 mm.) diam., ormolu frame with cast surround

£6,000-8,000

US\$9,100-12,000
€6,800-9,000

PROVENANCE:

Camille Groult (1837-1908) Collection, Paris; 'Collection de Monsieur X...' (= Groult), part 1, Hôtel Drouot, Paris, 2 June 1961, lot 45 (920 French Francs).
De la Hey Collection; part I, Sotheby's, London, 27 May 1968, lot 43.
Sotheby's, Monte Carlo, 25 June 1976, lot 376.

EXHIBITED:

Vienna, Albertina, *Meisterwerke der europäischen Miniaturmalerei von 1750 bis 1850*, 1965, no. 253 (lent by Major de la Hey).

LITERATURE:

L. R. Schidlof, *The Miniature in Europe*, Graz, 1964, I, p. 484, II, p. 993, illustrated IV, pl. 350, fig. 710.
P. Cabanne, *Guide du Connaisseur*, Paris, 1978, p. 295.
B. Hofstetter, *Die Welt der Bildnisminiatur*, Berne and Sulgen, 2008, p. 148, footnote 178.

~95

JEAN-BAPTISTE WEYLER (FRENCH, 1747-1791)

A lady, in lilac dress, lace fichu, white cap adorned with flowers over her upswept curling hair bearing signature 'hall' (mid-left)
on ivory
oval, 2½ in. (54 mm.) high, later ormolu frame with beaded inner border

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

PROVENANCE:

Sotheby's, London, 2 June 1975, lot 20 (as by Hall).



95



96

~96

ETIENNE CHARLES LE GUAY (FRENCH, 1762-1846)

A young lady in a rose garden, in white dress with pink roses adorning her waist and fair hair, holding a basket of roses in her right hand, picking a flower from a rosebush with her left signed 'E.C. Le Guay f' (lower right)

on ivory

3¼ in. (78 mm.) diam., gilt-metal frame, the glazed reverse with woven hair

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

PROVENANCE:

Christie's, Geneva, 12 November 1975, lot 117.

97

ARNAUD VINCENT DE MONTPETIT (FRENCH, 1713-1800)

Louis XV (1710-1774), King of France 1715-1774, in gilt-edged armour, wearing a blue cloak decorated with gold *fleur-de-lys* signed and dated on the reverse 'D'emonpetit p. / 1765'

fixé-sous-verre

1¾ in. (44 mm.) diam., silver frame with paste surround

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

In the late-eighteenth century, De Montpetit invented the *fixé-sous-verre* miniature. This complex technique consisted of painting in oil on taffeta or fine silk and covering it with a translucent animal glue, before placing the protective glass over the top, resulting in a greater intensity of colour.

In 1759, the Department of Foreign Affairs commissioned three portraits of King Louis XV to be used as royal gifts: two of them were destined to be mounted on bracelets for which he was paid 240 *livres* each in April of that year. The third one, for which he was paid 360 *livres* was mounted on a box encrusted with 338 diamonds. In June 1760, he supplied a further portrait of the king to the Department of Foreign Affairs to be mounted on a gold box encrusted with diamonds, emeralds and rubies by the goldsmith Ducrollay.

According to Ann Massing ('Arnaud Vincent de Montpetit and Eludoric Painting', *Zeitschrift für Kunsttechnologie und Konservierung*, 1993, vol. 7, no. 2, p. 360), 'Montpetit is said to have painted forty portraits of the King.' Nevertheless, only very few of those miniatures seem to have survived. A rectangular *fixé-sous-verre* of King Louis XV by de Montpetit was exhibited at the Reichenberg Exhibition of 1903, owned by Prince A. de Rohan, Sichrow (see L. R. Schidlöf, *The Miniature in Europe*, Graz, 1964, II, p. 569).



97



98

98

L. BOURDIN (FRENCH, FL. 1691 - 1716)

Louis of France (1661-1711), Grand Dauphin, in gilt-bordered armour, wearing the blue sash of the Royal French Order of the Saint Esprit, long curling wig

on parchment

oval, 2¾ in. (59 mm.) high, wood mount within later rectangular

gold plush panel

inscribed on the backing card 'Delphinus Ludovic[us] / XIII. Filius.'

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

Sotheby's, London, 26 February 1973, lot 41 (as by Benjamin Arlaud, £270 to Schidlöf).

Louis of France, eldest son and heir of King Louis XIV of France was styled *Le Grand Dauphin* on the birth of his son, known as *Le Petit Dauphin*. He predeceased his father and never became king.

The present work is based on a large-scale oil on canvas portrait of the Grand Dauphin by Hyacinthe Rigaud (French, 1659-1743).



99



100



101

THE PROPERTY OF A LADY

-99
IGNAZIO-PIO-VITTORIANO CAMPANA
(FRANCO-ITALIAN, 1744-1786)

Aglaé-Charlotte-Henriette de Briquerville as a girl, in *decolleté* white dress with frill trim, tied at her waist with a sky-blue sash, high-piled curling blonde hair; green drapery fastened with a gold tassel in background on ivory oval, 2 $\frac{3}{4}$ in. (55 mm.) high, gilt-metal frame with ribbon-tie surmount and scrolling cartouche engraved with partly rubbed inscription 'Aglée de Briquerville / C^{esse} de Germiny'

£2,000–3,000 US\$3,100–4,500
€2,300–3,400

PROVENANCE:

The Collection of Comtesse de ***;
Christie's, Geneva, 16–17 May 1995,
lot 144.

The sitter was married to Antoine-Raoul Le Bègue, Comte de Germiny, by whom she had four children.

-100
IGNAZIO-PIO-VITTORIANO CAMPANA
(FRANCO-ITALIAN, 1744-1786)

The Marquise de Briquerville *née* d'Harcourt, in a white muslin dress with pale green bodice into which a rose is tucked, over a chemise with lace trim, pale green bows and lace trim at her sleeves, a long sky blue sash knotted at her waist, high-piled curling blonde hair under a straw hat with green ribbon and flowers, leaning on a Louis XVI gilt-wood table, next to a bouquet of flowers on ivory

2 $\frac{3}{4}$ in. (69 mm.) diam., gilt-metal frame with ribbon tie surmount and scrolling cartouche engraved with partly rubbed inscription '[...] M^{se} de Briquerville'

£5,000–7,000 US\$7,600–11,000
€5,700–7,900

PROVENANCE:

The Collection of the Comtesse de ***;
Christie's, Geneva, 16–17 May 1995,
lot 152.

-101
FRENCH SCHOOL, CIRCA 1760/1770

The Marquise d'Harcourt, in a white silk dress with multi-coloured embroidered trim, wearing a black choker, her powdered hair upswept and adorned with a plait on ivory oval, 1 $\frac{1}{4}$ in. (31 mm.) high, gilt-metal frame with ribbon-tie surmount, cartouche engraved with rubbed inscription

£600–800 US\$910–1,200
€680–900

PROVENANCE:

From the Collection of the Comtesse de ***;
Christie's, Geneva, 16–17 May 1995,
lot 153.



102
(pair)



103



104

VARIOUS PROPERTIES

~102

JOSEPH BOZE (FRENCH, 1745-1826)

A pair of miniatures: a young girl in red dress, with short brown curling hair, *together with* a lady in black dress over lace-trimmed chemise, with short brown curling hair; green backgrounds both signed 'boze' (mid-right)

both on ivory

2 in. (51 mm.) diam., in modern gilt-metal frames

(2)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000

~103

PIERRE-EDOUARD DAGOTY (FRENCH, 1775-1871)

Two miniatures: a young lady, in white dress with muslin sleeves and blue ribbon trim, a chain around her neck, dark upswept curling hair, holding a pansy in her right hand; *together with* a gentleman, in black coat, white waistcoat, white frilled shirt and white cravat, short brown curling hair (French School, circa 1810) the former signed and dated 'Dagoty f / 1811. j. e.' (lower right) both on ivory

the former: 2½ in. (64 mm.) diam.; the latter: oval, 2¾ in.

(65 mm.) high, both in gilt-metal frames

(2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

The word 'pansy' originates from the French '*pensée*', and as such has traditionally been associated with remembrance and love.

~104

JACQUES DELAPLACE (FRENCH, 1767 - C. 1831)

A young lady, in white muslin dress with red shawl around her shoulders, upswept brown curling hair, decorated with two strings of pearls and gold band; mountainous landscape background signed 'Delaplace' (mid-right)

on ivory

octagonal, 2¾ in. (66 mm.) high, gold mount in larger rectangular wood frame

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



105
(pair)



~105

FELIX DELMONT (FRENCH, 1794-1867)

A pair of miniatures: a lady, in black *moiré* silk dress with gauze fichu and a cameo, brown hair in a bun and ringlets, seated on a chair upholstered with green velvet; and a gentleman, in black coat, white waistcoat with lilac chequered pattern, white shirt and black cravat, brown hair and whiskers, seated on a chair
signed and dated: she 'F. Delmont. Paris / 1845.' (mid-right);
he 'F. Delmont. Paris. 1845' (mid-right)

both on ivory

both oval, 3 ¹/₁₆ in. (98 mm.) high, in rectangular gilt-bronze frames of foliate work, beaded edging, each with a cartouche surmount, flanked by reclining figures (2)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

106

JEAN-URBAIN GUÉRIN (FRENCH, 1760-1836)

A young gentleman, in blue coat and waistcoat, white shirt, red scarf knotted around his neck, curling receding dark hair; stormy sky background

signed and dated 'J. Guerin 1806' (lower right)

on card

rectangular, 8 ¹/₄ x 7 ¹/₄ in. (210 x 182 mm.), gilt-metal mount stamped with palmettes alternating with honeysuckle motifs, on a veneered fruitwood panel with leather back and easel stand

A label on the reverse of the frame is inscribed, '*Portrait du meilleur des hommes - offert a M Brascassat en souvenir de ses vieilles et bien profondes amitiés de Madame Champy il n'y a rien de fixé pour le depart. il est subordonné au retour du beau temps, avec lequel Mde Champy partira heureuse en ayant foi a la promesse de son ami Brascassat.*'

£5,000–7,000

US\$7,600–11,000

€5,700–7,900

PROVENANCE:

According to the label on the reverse, given by Madame Champy to Monsieur Brascassat in recognition of their friendship.

Christie's, London, 14 October 1998, lot 239.



106





THE PROPERTY OF A PRIVATE COLLECTOR

107

NICHOLAS HILLIARD (BRITISH, 1547-1619)

A young lady, possibly Elizabeth of Bohemia (1596-1662), The Winter Queen, in black dress slashed to reveal pink, three pink and black ribbon rosettes on her bodice, orange ribbon behind the lace edge and lace ruff, six pink ribbon rosettes and jewels in her fair upswept hair decorated with a star-shaped jewel with drop-pearl, wearing a gold hoop earring and thin black ribbon around her neck; blue background with gold border, inscribed in gold in the blue background 'Ano Dm. 1[—]o' on vellum

oval, 2½ in. (53 mm.) high, in modern simulated ivory turned frame with detachable cover

£80,000-120,000

US\$120,000-180,000

€90,000-130,000

PROVENANCE:

The Dowager Duchess of Leeds.

The late Lady Currie; Christie's, London, 3 April 1906, lot 85 (as Lady Arabella Stuart (?), 340 gns. to Hodgkins)

John Pierpont Morgan (1837-1904) Collection, New York; Christie's, London, 25 June 1935, lot 235 (as a lady called Arabella Stuart by Lavina Teerlinc, 500 gns. to Dr Beets).

Dr Anton F. Philips (1874-1951) Collection; Christie's, London, 6 July 1993, lot 8.

LITERATURE:

G. C. Williamson, *Catalogue of the Collection of Miniatures, the property of J. Pierpont Morgan*, London, 1906-7, I, pl. X, no. 1 (no. 14).

G. C. Williamson, 'Mr J. Pierpont Morgan's Pictures, The Early Miniatures I', *The Connoisseur*, London, December 1906, p. 204, ill. no. VII (as a lady by Lavina Teerlinc).

'In the Auction Rooms - The Morgan Miniatures', *The Connoisseur*, XCVI, 1935, p. 117.

THE PROPERTY OF A COLLECTOR

***108**

ISAAC OLIVER (ANGLO-FRENCH, C. 1565-1617)

An unfinished portrait of a young lady called Diane d'Andouins (1554-1620), called 'La Belle Corisande', Countess of Guiche, in black dress with white lace ruff, her fair upswept hair dressed in a bun; blue background and matt gold border on vellum

oval, 2 $\frac{1}{2}$ in. (72 mm.) high, rectangular pearwood frame

A paper label on the reverse of the frame is inscribed in pen 'M^{me} Danville; mist. of Henri IV of France / Painted by Olivier' and indistinctly inscribed in pen on the backing board 'Oliver / Madame / Danvill miss / to [...] / of France'

£8,000-12,000

US\$12,000-18,000

€9,000-13,000

PROVENANCE:

With D. S. Lavender (Antiques) Ltd., in 2001 (as Diane d'Andouins).

Diane d'Andouins was the daughter of Paul d'Andouins, Count of Louvigny and his wife Anne-Marguerite de Cauna. She married, in 1568, Philibert de Gramont and they had two children. She met King Henri IV in 1582 and became one of his many mistresses, though she also became and remained one of his most influential counsellors and political allies even after their affair ended.

The sitter also bears a certain resemblance to another of King Henri IV's mistresses, Gabrielle d'Estrées.



THE PROPERTY OF A PRIVATE COLLECTOR

109

NICHOLAS HILLIARD (BRITISH, 1547-1619)

King James I of England and VI of Scotland (1566-1625), in white doublet, slashed on bodice and sleeves to reveal black, jewel-set gold buttons, white lace upstand collar, wearing the Lesser George of the Order of the Garter on a blue ribbon around his neck; blue background with gold border, inscribed in gold in the blue background 'Ano Dmni 1609 / Regni 43'

on vellum

oval, 1 $\frac{3}{4}$ in. (45 mm.) high, gilt-metal mount

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

PROVENANCE:

According to R. Strong, 'The Leicester House miniatures: Robert Sidney, 1st Earl of Leicester and his circle', *The Burlington Magazine*, vol. CXXVII, no. 991, October 1985, p. 697, possibly a gift of King James I and Queen Anne to Robert Sidney (1563-1626), 1st Earl of Leicester.

Family collection of the Earls of Leicester, Leicester House, until 1743 ('King James 1st', inventory dated 14 October 1737).

William Perry (d. 1757), Penshurst Place, husband of Elizabeth Sidney (1713-1783), niece of John Sidney, 6th Earl of Leicester (1680-1737) of Penshurst Place.

Acquired from their descendant, Philip Sidney, 2nd Baron De L'Isle and Dudley (1828-1898), Penshurst Place, possibly by Jeffery Whitehead.

With Jeffery Whitehead, in 1889.

Bertram Wodehouse Currie (1827-1896) of Minley Manor, Hampshire, in 1896, purchased for '200l'.

By descent to his son, Laurence Currie (1867-1934), Minley Manor, Hampshire.

By descent to his son, Captain Bertram George Francis Currie, Dingley Hall, Market Harborough; Christie's, London, 27 March 1953, lot 26 (as by N. Hilliard, 160 gns. to Agnew).

With Thomas Agnew & Sons, London.

Greta Shield Heckett (1899-1976) Collection, Pittsburgh, Pa., by 1954; part II, Sotheby's, London, 11 July 1977, lot 126.

Sotheby's, London, 19 October 1981, lot 49 (as Studio of Nicholas Hilliard).



EXHIBITED:

London, South Kensington Museum, *Special Exhibition of Works of Art of the Medieval, Renaissance, and more recent periods*, June 1862, section II, no. 2213 (lent by Lord de Lisle [sic] and Dudley).
 London, Burlington Fine Arts Club, *Exhibition of Portrait Miniatures*, 1889, case IX, no. 4 (as by I. Oliver, lent by Jeffery Whitehead).
 London, Burlington Fine Arts Club, *Catalogue of an Exhibition of Late Elizabethan Art in conjunction with the tercentenary of Francis Bacon*, 1926, no. 2, cat. p. 52, pl. XX (as by Isaac Oliver, lent by Mr L. Currie).
 Pittsburgh, Pa., Carnegie Institute, *Four Centuries of Portrait Miniatures from the Heckett Collection*, 1954, no. 28.

LITERATURE:

G. C. Williamson, *The History of Portrait Miniatures*, London, 1904, I, p. 33, illustrated pl. VII, no. 4 (as King James I by Isaac Oliver, one of the five 'Penshurst' Miniatures, collection of Mr. L. Currie), II, p. 128.
 P. Finch, *Catalogue of the Collection of Works of Art at Minley Manor*, London, 1908, p. 39 (as by Isaac Oliver), illustrated opposite p. 36.
 R. W. Gouling, 'The Welbeck Abbey Miniatures', *Walpole Society*, IV, 1916, p. 35 (as by Nicholas Hilliard, but footnote no. 9 states attributed by Dr Williamson to I. Oliver).
 B. Long, *British Miniaturists*, London, 1929, p. 319 (as by Isaac Oliver).
 G. Reynolds, 'Portraits by Nicholas Hilliard and his Assistants of King James I and his Family', *The Walpole Society*, XXXIV, 1958, p. 19, no. A.6.
 E. Auerbach, *Nicholas Hilliard*, London, 1961, pp. 157, 314-315, no. 160.
 R. Strong, *The English Renaissance Miniature*, London, 1983, p. 123, note 166.

R. Strong, 'The Leicester House Miniatures: Robert Sidney, 1st Earl of Leicester and His Circle', *The Burlington Magazine*, vol. CXXVII, no. 991, October 1985, p. 697 ('[as one] of the four authentic Penshurst miniatures'), ill. p. 699, no. 41 (as 'Studio of Nicholas Hilliard').

R. Strong, *The Tudor and Stuart Monarchy: Pageantry, Painting, Iconography. - II. Elizabethan*, Woodbridge, 1995, p. xiii, no. 137 (as Studio of Nicholas Hilliard), p. 246, ill. fig. 137.

G. Reynolds, *The Sixteenth and Seventeenth Century Miniatures in the Collection of Her Majesty The Queen*, London, 1999, p. 70.

Hilliard continued in the role of official limner after James I ascended the throne but tried to ensure that no two portraits of the King were exactly the same. This miniature of King James I falls into the second portrait type of images of the King first identified by Graham Reynolds in 1958 (*supra*) and the present work is the earliest dated miniature in this group. Reynolds divided the portraits of the King into three groups; Type I (c. 1603-1608) where the King is shown in a tall plumed hat which is pushed off his forehead to show some of his hair at the front; Type II (c. 1609-1614), as in the present miniature, where the King is shown hatless with an emphasis on the sitter's eyes and wearing a shaped doublet, and Type III (c. 1614-1619) where the King is depicted older, hatless and his head is larger in proportion to the size of the miniature. The miniature of James I in the Royal Collection (G. Reynolds, *The Sixteenth and Seventeenth Century Miniatures in the Collection of Her Majesty the Queen*, London, 1999, no. 28, illustrated p. 28) fits Type II of this group and shows the King against a red wet-in-wet background wearing a blue doublet. A further example in the Scottish National Portrait Gallery (S. Lloyd, *Portrait Miniatures from the National Galleries of Scotland*, Edinburgh, 2004, no. 4, pp. 34-35, illustrated pl. 2) shows the King in a white doublet against a blue background with a gold inscription 'JACOBUS D G MAG BRIT FR ET HIB REX'.

ANOTHER PROPERTY

109A

HENRY PIERCE BONE (BRITISH, 1779-1855)
AFTER ROBERT WALKER (BRITISH, 1599-1658)

Sir Charles Lucas (1613-1648), in gilt-studded armour and lace collar signed, dated and inscribed in full on the counter-enamel 'Sir Charles Lucas, K'. / Governor of Colchester, on the surrender of which Place / he was ungenerously shot by order of Lord Fairfax. / London March 1834. Painted / by Henry Pierce Bone Enamel Painter to / her Majesty & their Royal Highnesses the / Duchess of Kent and Princess Victoria. After / the Original by Walker in the collection of the / Hon^{ble}. Lord Lyttelton. Hagley, Worcestershire.' and 'P.M. / Ven Mix B' (upper left).
 enamel on copper
 rectangular, 3 $\frac{7}{8}$ x 4 $\frac{7}{8}$ in. (98 x 124 mm.), gilt-wood frame

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

Sir Charles Lucas served in the Royalist armies during the civil war, but he was forced to surrender at the siege of Colchester and was condemned to death by court-martial. He and his fellow prisoner, Sir George Lisle, were shot in the yard of Colchester Castle on 28 August 1648.

The portrait by Walker after which the present miniature was painted was still in the possession of Lord Lyttelton in 1900. A smaller oval enamel of Sir Charles Lucas by Henry Pierce Bone, after William Dobson, was sold Bonhams, London, 25 November 2009, lot 117.





(reverse)

THE PROPERTY OF A PRIVATE COLLECTOR

110

ALEXANDER COOPER (BRITISH, 1605-1669)

Elizabeth of Bohemia (1596-1662), The Winter Queen, in *décolleté* gold-trimmed black dress over white underdress, gold-mounted diamond pinned to a black bow at corsage, wearing a pearl necklace, drop-pearl earrings, fair partly-upswept curling hair on vellum

oval, 1 $\frac{1}{16}$ in. (43 mm.) high, gold frame, the enamelled white reverse centred with mirrored initial E surmounted by a coronet, surrounded by multi-coloured flowers and leaves

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

PROVENANCE:

With Hans E. Backer, London, before 1954.

Greta Shield Heckett (1899-1976) Collection, Pittsburgh, Pa., by 1954; part II, Sotheby's, London, 11 July 1977, lot 150.

Auktionshaus Michael Zeller, Lindau, 7 May 1981, lot 2388.

Sotheby's, London, 13 July 1982, lot 107.

EXHIBITED:

Pittsburgh, Pa., Carnegie Institute, *Four Centuries of Portrait Miniatures from the Heckett Collection*, 1954, no. 3.

Born Princess Elizabeth Stuart of Scotland, the sitter was the eldest daughter of James VI of Scotland, later King James I of England (see lot 109), and his Queen Consort Anne of Denmark, and the sister of King Charles I. She was christened Elizabeth after her godmother, Queen Elizabeth I. Following her father's accession to the English throne in 1603, she was brought to England and entrusted to the care of Lord and Lady Harington of Exton at Combe Abbey, near Coventry. Part of the plan for the abortive Gunpowder Plot of 1605 had been to kidnap the Princess from Combe and place her on the English throne, assassinating the King and Prince of Wales.

The Princess was particularly close to her older brother, Henry, Prince of Wales, and in 1608 the French ambassador reported that the Prince had promised his sister that he would not marry one of King Henri IV's daughters unless she went to France with him as the Dauphin's betrothed. King James I, however, intended that she have a Protestant husband, and Frederick V, Elector Palatine, grandson of the famous Protestant hero William the Silent, youngest son of William of Orange, and brother and successor of Prince Maurice, was chosen. He was received at Whitehall in October 1612 after months of negotiation, but the fanfare and excitement of his arrival was soon overshadowed by the sudden illness of Prince Henry, who died on 6 November 1612, probably of typhoid.

Frederick and Elizabeth's short reign as King and Queen of Bohemia ended in 1621, and Elizabeth became known as the 'Winter Queen' and sometimes the 'Queen of Hearts' because of her popularity. The rest of her life was largely spent in exile at the Hague, though she cannily used portraiture to publicise her plight, dispatching numerous portraits of herself and her family to potential allies and supporters. Nonetheless, Elizabeth remained in Holland even after her son Charles I Louis regained his father's electorship in 1648, only returning to England at the restoration of her nephew King Charles II in 1660. She died the following year, and her grandson through her daughter, Sophia, Electress of Hanover, later became King George I of England.

The present miniature compares with a similar portrait of Elizabeth of Bohemia which is also set in a gold frame with enamelled reverse with the sitter's initials, now in the Cleveland Museum of Art, Cleveland, Oh. (inv. no. 2008.292) and another version is in the Rijksmuseum, Amsterdam (inv. SK-A-4304). We are indebted to Cory Korkow, Assistant Curator of European Art, The Cleveland Museum of Art, for drawing our attention to this.



111

111

NICHOLAS HILLIARD (BRITISH, 1547-1619)

King Charles I (1600-1649), when Duke of York, as a boy, in green doublet slashed to reveal gold, with gold piping and jewelled buttons, white lace upstand collar, fair hair, wearing a drop-pearl earring and the Lesser George of the Order of the Garter on a blue ribbon around his neck; red 'wet in wet' curtain background within gold border on vellum

oval, 1¼ in. (32 mm.) high, later gilt-metal frame with foliate edges

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

PROVENANCE:

Christie's, Geneva, 15 November 1988, lot 490 (as by Nicholas Hilliard and Assistants).

This miniature depicting King Charles I as a young boy is an important early example of the King's iconography. Charles I was made a Knight of the Garter in May 1611 and this would date the current work to circa 1611/1612 as he is depicted wearing the Lesser George of the Order of the Garter around his neck. Two of the earliest known miniatures of Charles I by Nicholas Hilliard are in the Victoria & Albert Museum. The earliest shows him as a young boy when Duke of York with fair hair and not wearing the Order of the Garter, and set against a blue background with gold drapery (P. 10-1947) while the slightly later miniature depicts an older Charles as Prince of Wales, wearing the Lesser George of the Order of the Garter and a white hat, set against a red wet-in-wet background and is dated to circa 1613 (P. 150-1910). The present miniature must fit between these works. A comparable miniature of the sitter's father, King James I, also wearing an emerald-green doublet and with a red 'wet in wet' curtain background, measuring 1½ in. (41 mm.) high, was sold Sotheby's, London, 11 July 1991, lot 243.

For an article on King Charles I's early iconography, see M. Toynbee, 'Some Early Portraits of Charles I', *The Burlington Magazine*, vol. 91, no. 550, pp. 4-9.



112

112

SAMUEL COOPER (BRITISH, 1609-1672)

King Charles II (1630-1685), in silvered gilt-studded armour, white lace lawn collar, wearing the blue sash of the Order of the Garter, long dark wig; sky background on vellum

oval, 1⅞ in. (47 mm.) high, gilt-metal frame by James Seamer, the reverse engraved with foliate monogram of James Sotheby

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

PROVENANCE:

Acquired by James Sotheby (1655-1720), circa 1700.

Thence by descent to The late Major-General Frederick Edward Sotheby of Ecton Hall, Northampton; Sotheby's, London, 11 October 1955, lot 40 (as by Nicholas Dixon, 266 gns. to Lee). Sotheby's, London, 15 November 1982, lot 48.

EXHIBITED:

London, South Kensington Museum, *Special Exhibition of Works of Art of the Medieval, Renaissance, and more Recent Periods*, June 1862, section II, no. 2648 (lent by Charles Sotheby).

London, Burlington Fine Arts Club, *Exhibition of Portrait Miniatures*, 1889, p. 62, no. 19 (lent by Major-General Sotheby).

Manchester City Art Gallery, *Old and Modern Miniatures*, 1926, no. 255.

LITERATURE:

J. J. Foster, *Samuel Cooper and the English Miniature Painters of the XVII Century*, London, 1914-16, Supplement, p. 21, no. 75.

The present frame compares with thirteen other frames containing miniatures from the James Sotheby collection. They have been attributed to James Seamer on the basis of an entry in Sotheby's account book recording payment to Seamer on 21 January 1705/6: 'Pd Mr James Seamer Goldsmith his / bill in full of all acts. £11.7s9d. / £9.5s3d. whereof was for the case, Cristal, & co of Venus by Oliver.' (see R. Murdoch, *Seventeenth-century English Miniatures in the Collection of the Victoria and Albert Museum*, London, 1997, p. 157).





113

SAMUEL COOPER (BRITISH, 1609-1672)

King James II of England and VII of Scotland (1633-1701), in gilt-studded armour, white cravat tied with black ribbons, wearing the blue sash of the Order of the Garter; cloudy sky and seascape background with ships

signed with monogram 'SC' (lower left)

on vellum

oval, 2 $\frac{7}{8}$ in. (72 mm.) high, modern silver-gilt frame with spiral cresting

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

PROVENANCE:

The Hon. Felicity Samuel, in 1972.

A descendant of the 2nd Viscount Bearsted; Christie's, London, 27 March 1984, lot 299.

EXHIBITED:

London, National Portrait Gallery, *Samuel Cooper and his Contemporaries*, 1972, no. 105 (lent by The Hon. Felicity Samuel).

LITERATURE:

D. Foskett, *Samuel Cooper*, London, 1974, p. 124.

J. Murdoch, *Seventeenth-century English Miniatures in the Collection of the Victoria and Albert Museum*, London, 1997, p. 151.

King James II was the third surviving child of King Charles I and Queen Henrietta Maria. On the death of his brother, King Charles II, James ascended to the throne as James II of England and VII of Scotland until he was deposed in the Glorious Revolution of 1688 and exiled to the château of St Germain-en-Laye in France. He was replaced on the throne by his protestant elder daughter, Mary II and her husband, William III. James attempted to recover the throne in 1689 but the Jacobite forces were defeated and he spent the rest of his life as a pretender at the court of his cousin and supporter, King Louis XIV.

During the reign of his elder brother, Charles II, James had held the office of Lord High Admiral from 1660 to 1673, during which time he commanded the Royal Navy during the Second and Third Anglo-Dutch wars. Murdoch suggests that the background depicting ships at sea is a reference to his appointment as Lord High Admiral and compares it with a miniature by Cooper of Algernon Percy, 10th Earl of Northumberland (1602-1668), which has a similar background. Painted circa 1636-40, the portrait coincides with Percy's appointment as Lord High Admiral from 1637 to 1642 (see J. Murdoch, *op. cit.*, pp. 151 and 119-120). The suggested date of execution of circa 1660 for the present miniature is supported by comparison with a portrait of James II by Cooper, signed and dated [16]61, in the Victoria and Albert Museum (see J. Murdoch, *op. cit.*, no. 85), in which the sitter appears to be a similar age.

A slightly later portrait by Cooper is in the British Royal Collection (see G. Reynolds, *The Sixteenth and Seventeenth Century miniatures in the Collection of Her Majesty The Queen*, London, 1999, no. 142). An even later one, dated 167[.] is in the National Maritime Museum (see exhibition catalogue D. Foskett, *Samuel Cooper and his Contemporaries*, London, 1974, no. 131).

An almost identical portrait, catalogued as 'James II, as Duke of York, Circle of Samuel Cooper' was in the Edward Grosvenor Paine Collection, sold Christie's, London, 20 March 1989, lot 158. This or another version was also sold Christie's, London, 10 October 1978, lot 96 (as James II, as Duke of York, perhaps by DM, after Samuel Cooper) and Sotheby's, London, 11 July 1991, lot 236 (as James, Duke of York, English School after Samuel Cooper).



114

114

JEAN PETITOT THE YOUNGER (FRENCH, 1653-1702)

King James II of England and VII of Scotland (1633-1701), wearing lace jabot and the blue sash of the Order of the Garter, long curling fair wig
enamel on gold
oval, $\frac{7}{8}$ in. (22 mm.) high, gilt-metal frame with coin-pattern surround

£2,500-3,500

US\$3,800-5,300

€2,900-3,900

Jean Petitot the Younger was the eldest son of the enamel painter Jean Petitot the Elder (1607-1691) and his wife, Marguerite Cuper. He came from France to England around 1670 to learn the art of miniature painting from Samuel Cooper and by 1677 he was working for King Charles II. In 1682, he returned to Paris where he married the daughter of his father's friend and fellow enamel painter, Jacques Bordier.

For a biographical note on the sitter, see the previous lot.

~115

AFTER MARTIN VAN MEYTENS THE YOUNGER (SWEDISH-AUSTRIAN, 1695-1770)

Princess Maria Clementina Sobieska (1702-1735), in pale pink damask dress over white lace-trimmed underdress, ermine-lined red cloak draped across her shoulders and held with a gem-set brooch at right shoulder, wearing the blue sash of the Order of the Garter, gold-mounted pendant at corsage, gold tiara centred with a jewel and suspended with three drop-pearls, a string of pearls decorating her fair upswept hair
on ivory
oval, $2\frac{3}{4}$ in. (70 mm.) high, gilt-metal mount
inscribed 'Chatillon' on the backing card

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

Sotheby's, London, 4 July 1983, lot 32 (as A Noblewoman, attributed to Louis de Chatillon).

The present miniature derives from a large-scale painting by Martin van Meytens the Younger circa 1725, commemorating the birth of the sitter's second child, Henry Benedict Stuart. It was a pair to one of her husband, James Francis Edward Stuart, The Old Pretender, and the portraits were given as mutual presents, each to be hung in the other's apartment in the Palazzo Muti. The Meytens painting became her official portrait and was copied both on a large and small scale (see exhibition catalogue by E. Corp, *The King over the Water. Portraits of the Stuarts in Exile after 1689*, Scottish National Portrait Gallery, Edinburgh, 2001, pp. 63-64). A similar miniature on ivory to the present work is illustrated in colour opposite p. 95, fig. 89 (erroneously as by Rosalba Carriera).



115



116

AFTER ANTONIO DAVID (ITALIAN, 1698-1750), CIRCA 1729/1730

A pair of miniatures: Prince Charles Edward Stuart (1720-1788), known as Bonnie Prince Charlie or The Young Pretender, in breast-plate, silver-embroidered red velvet coat with silver cuffs, white stock, wearing the blue sash and breast-star of the Order of the Garter and the green ribbon and badge of the Order of the Thistle, curling powdered wig; moon and star background; *together with* Henry Benedict Stuart, Cardinal York (1725-1807), in red-lined grey velvet coat with silver-embroidered red cuffs, white shirt, stock and cravat, wearing the blue sash of the Order of the Garter and the green ribbon and badge of the Order of the Thistle, long powdered curling wig tied with a ribbon; feigned oval stone roundels

both oil on copper

rectangular, 4 $\frac{1}{16}$ x 3 $\frac{5}{8}$ in. (119 x 93 mm.); 4 $\frac{3}{4}$ x 3 $\frac{5}{8}$ in. (120 x 91 mm.), respectively, in gilt-wood frames

(2)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

PROVENANCE:

Sotheby's, London, 19 October 1981, lot 38.

The present works derive from oil on canvas portraits by Antonio David of 1732, now in the Scottish National Portrait Gallery (inv. nos. PG887 and PG888). In the spring of 1729, the Stuarts were at the Palazzo Muti in Rome and the princes were aged eight and four respectively. They received a request from the Duke of Bedford for a double-portrait of the princes, however James replied saying 'I could not send them to you both in one, without spoiling the likeness, ...since there are none here who could paint such a picture...well, that draws pictures like'. Instead, David was commissioned to paint two separate portraits in the summer of 1729 and they were sent to the Duke of Bedford. Other versions were commissioned by James from David and were circulated among his supporters and were copied on both a large and small scale. For further information on the portraits of the exiled Stuarts, see exhibition catalogue by E. Corp, *The King over the Water. Portraits of the Stuarts in Exile after 1689*, Scottish National Portrait Gallery, Edinburgh, 2001, pp. 67-70.

117

CONTINENTAL SCHOOL, 17TH CENTURY

King William III (1650–1702), in silvered gilt-studded armour, white cravat, curling wig
enamel on copper
oval, 2 $\frac{5}{8}$ in. (66 mm.) high, gilt-metal mount

£600–800

US\$910–1,200

€680–900

King William III was the son of William II of Orange and Mary, Princess of Orange, eldest daughter of King Charles I and Queen Henrietta Maria. He was a sovereign prince of the House of Orange-Nassau and became King of England, Scotland and Ireland on overthrowing King James II during the Glorious Revolution. William III ruled with his consort, Mary II, daughter of the deposed King James II. Their marriage did not produce any children and by 1700 Mary's sister, Princess Anne, was the only Protestant left in the line of succession. Despite attempts by the Jacobites to reclaim the throne, Anne became Queen in 1702, on the death of William III.



117



118 (pair)



118

ENGLISH SCHOOL, 17TH CENTURY

A pair of miniatures: King William III (1650–1702), in gold and ermine robe, white lace cravat, wearing the collar of the Order of the Garter, long curling wig; *together with* King George I (1660–1727), in similar dress

both oil on copper

both ovals, 1 $\frac{7}{8}$ in. (47 mm.) high, gold frames

(2)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

PROVENANCE:

Christie's, Geneva, 11 May 1982, lot 89.

For a biographical note on King William III, see the previous lot, and for a biographical note on King George I, see lot 121.



119

119

CIRCLE OF WILLIAM PREWETT, CIRCA 1735

King George II (1683–1760), in gilt-studded armour, ermine-bordered red cloak draped over his shoulders, white cravat, full-bottomed powdered wig, wearing the blue sash of the Order of the Garter enamel on copper

oval, 2 in. (56 mm.) high, gilt-metal frame, engraved on the reverse 'George II'

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

Adolphus, 1st Marquess of Cambridge (1868–1927).

The Property of a Lady, from the Estate of the late the Most Honourable Adolphus, 1st Marquess of Cambridge, G.C.B., G.C.V.O., C.M.G. (1868–1927); Christie's, London, 16 December 1975, lot 72 (as perhaps by Seaman).

Walter and Gertrude Rappolt Collection, London; (†) Christie's, London, 14 October 1998, lot 18.

The sitter was the eldest son of King George I (see lots 118 and 121) and Sophia Dorothea of Celle. In 1705, he married Caroline of Ansbach (see the next lot), with whom he had eight children. His son Frederick, Prince of Wales, pre-deceased him and he was succeeded by his grandson, George III (see lot 154).

A similar enamel, probably by the same hand, was sold Sotheby's, London, 13 December 1976, lot 19.

120

CHRISTIAN FRIEDRICH ZINCKE (ANGLO-GERMAN, 1683/1684–1767)

Queen Caroline of Ansbach (1683–1737), in ermine robe tied at corsage with gold brooch in the form of a mask, wearing a pearl and gem-set gold tiara in her fair, partly upswept hair, curls falling over her right shoulder enamel

oval, 1½ in. (41 mm.) high, gold frame, the reverse of polished gold, frosted ground, elaborately chased with sitter's monogram CA with coronet surmount and laurel wreath surround

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

PROVENANCE:

Sotheby's, London, 24 October 1988, lot 218.

The sitter was Queen consort of King George II (see the previous lot). She reigned with him from 1727 until her premature death in 1737 and had eight children, including Frederick, Prince of Wales, father of King George III. Queen Caroline was known for her intelligence, wit and political opinion. She collected around herself a group of artists and intellectuals, including Robert Walpole and Jonathan Swift. A keen collector, *The Catalogue of the Pictures and Drawings in the Closet of the late Queen Caroline* (1758) at Kensington Palace reveals a particular fondness for miniatures, enamels and wax and ivory carvings. The catalogue, which was compiled in 1743, includes 'limnings' by Samuel Cooper and Peter Oliver, as well as the large and distinctive enamel by Charles Boit of Queen Anne and Prince George of Denmark, still identifiable today in the British Royal Collection (RCIN 421497).

Another version of the present miniature, and a larger one showing more of the sitter's dress, signed, dated and inscribed on the counter-enamel 'Carolina Regina / Magn: Britan; / C F: Zincke. Fecit / 1727', are in the Royal Collection (see R. Walker, *The Eighteenth and Early Nineteenth Century Miniatures in the Collection of Her Majesty The Queen*, Cambridge 1992, pp. 21–22, nos. 36 and 35, respectively).



120



(reverse)



121

~121

ANGLO-GERMAN SCHOOL, CIRCA 1714

King George I (1660–1727), in ceremonial robes of the Order of the Garter, white silk-lined blue cloak sewn with the badge of the Order of the Garter, the Garter chain worn across his chest and pinned at shoulder with white silk bow, seated on a carved wooden chair next to a table set with crown, orb, sceptre and ostrich feathers on ivory rectangular, $4\frac{5}{8} \times 3\frac{3}{4}$ in. (112 x 95 mm.), gilt-metal frame with spiral surmount

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

The sitter was the eldest son of Ernest Augustus, Elector of Hanover and his wife Sophia (see the next lot). In 1682, he married his first cousin, Sophia Dorothea of Celle, with whom he had two children. The marriage was dissolved in 1694. After the death of his mother in 1714, George became the heir to the British throne. Queen Anne died just a few weeks later, and George ascended to the throne as the first Hanoverian monarch, King George I. Attempts by the Jacobites to depose George and replace him with Anne's Catholic half-brother, Prince James Francis Edward Stuart, failed. He was succeeded by his son, George II (see lot 119).

122

HANOVERIAN SCHOOL, LATE 17TH CENTURY

Sophia of Hanover (1630–1714), Electress of Hanover 1692–1698, in blue dress with jewelled detail, over lace-trimmed chemise, with ermine-trimmed red velvet cloak and black veil on parchment oval, $4\frac{7}{8}$ in. (125 mm.) high, gilt-wood frame heightened with black paint

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

The sitter was a daughter of Frederick V, Elector Palatine, and Elizabeth of Bohemia (see lot 110). In 1658, she married Ernest Augustus, Elector of Hanover, by whom she had seven children. Sophia was a cousin of William III and after the death of Queen Mary II in 1699, and Princess (later Queen) Anne's struggle to produce healthy children, Sophia was included in the British line of succession, formalised in the *Act of Succession* (1701). Sophia died a few weeks before Queen Anne, meaning that her eldest son succeeded to the British throne, as King George I, in 1714 (see lots 118 and 121).



122



~123

GERMAN SCHOOL, 19TH CENTURY

A frame containing six portrait miniatures of members of the House of Hanover, clockwise from top left: Princess Marie of Saxe-Altenburg (1818–1907), consort of George V of Hanover, in off-the-shoulder red dress, drop-pearl earring and pearl necklace; George V, last King of Hanover (1819–1878) in blue military uniform, wearing the breast-star of an order; George V of Hanover, in blue military uniform, wearing the sash and breast-star of an order, holding a plumed helmet in his right hand; Frederica, Duchess of Cumberland, Queen of Hanover (1778–1841), mother of George V, in an off-the-shoulder red dress, wearing a diamond tiara, pearl and sapphire necklace, the ribbon of the Royal Prussian Order of Louise and a portrait miniature in a diamond frame; Frederick VI, Landgrave of Hesse-Homburg (1769–1829), George V's uncle by marriage, in red uniform as Colonel of 4th Regiment of Hussars, wearing the ribbon and badge of the Imperial Austrian Order of Maria Theresa, badges of Alexander Nevsky and Red Eagle, blue ribbon and breast-star of the Russian Order of St Andrew and the Order of St George, chain and breast-star of the Hungarian Order of St Stephen, and two others; and Ernest Augustus, King of Hanover and Duke of Cumberland (1771–1831), father of George V, in military uniform with gold frogging and large fur collar, wearing breast-stars on ivory

ovals, ranging from 1½ in. (32 mm.) high to 4¾ in. (110 mm.) high, all in gilt-metal mounts with gilt-metal scroll labels detailing the name and dates of each sitter, all six set into a larger rectangular velvet panel in a gilt-metal frame

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

Günther, Prince of Schwarzburg-Rudolstadt (1852–1925), from 1890 to 1918, last ruling Prince of Schwarzburg-Rudolstadt, married from 1891 to Ann-Luisa, Princess of Schönburg-Waldenburg (1871–1951) but without descent.

Her brother, Ulrich, Prince of Schönburg-Waldenburg (1869–1939).

His second son, Georg Ulrich, Prince of Schönburg-Waldenburg (1908–1982), married to Pauline Countess Castell-Castell.

The Property of a German Princely House; Sotheby's, London, 15 November 1982, lot 31.

The miniature of Frederick VI is similar to one attributed to Caspar Gerhard Klotz in the British Royal Collection (RCIN 420765, see R. Walker, *The Eighteenth and Early Nineteenth Century Miniatures in the Collection of Her Majesty The Queen*, Cambridge, 1992, no. 976, pp. 436–437).

A full-length unattributed oil, with the same head and shoulders, is in the collection of Schloss Homburg.

A miniature of Frederica, Duchess of Cumberland, Queen of Hanover after a work by Alexander Schäfer, is also in the British Royal Collection (RCIN 420759, see V. Remington, *Victorian Miniatures in the Collection of Her Majesty The Queen*, London, 2010, II, no. 764, p. 437). This was also copied in enamel by John Haslem (RCIN 421891, see V. Remington, *op. cit.*, I, no. 517, p. 276).



124



125

~124

GERMAN SCHOOL AFTER ALEXANDER SCHÄFER (GERMAN, FL. C. 1832 - 1860)

Two miniatures: Ernest Augustus I (1771-1851), Duke of Cumberland and later King of Hanover, in Hanoverian Guard Hussar's uniform, wearing a red-lined cloak, white cross-belt and the purple sash and breast-star of the Royal Hanoverian Order of St George, the badge of the Royal Guelphic Order and other orders or medals; together with George V (1819-1878), King of Hanover 1851-1866, in Hanoverian general officer's uniform, wearing the red *moiré* sash, ribbon and breast-star of the Saxe-Weimar Order of the White Falcon and the badge of the Royal Guelphic Order on porcelain and ivory, respectively ovals, 1 $\frac{5}{16}$ in. (33 mm.) high, metal mount, and 1 in. (25 mm.) high, gilt-metal bracelet frame with laurel surround, the reverse engraved 'George V / King of Hanover / Duke of Cumberland / bor 1819. Died 1878.', respectively (2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

Adolphus, 1st Marquess of Cambridge (1868-1927).
The Property of a Lady, from the Estate of the late the Most Honourable Adolphus, 1st Marquess of Cambridge, G.C.B., G.C.V.O., C.M.G. (1868-1927); Christie's, London, 16 December 1975, lot 59 (both miniatures).

Ernest Augustus was the fifth son of King George III (see lot 154) and Queen Charlotte (see lot 155). Since the reign of King George I, Hanover and the United Kingdom had been governed by a single monarch. However, Salic Law prevented Queen Victoria, as a woman, from ruling Hanover. On her accession to the British throne in 1837, the Hanoverian throne passed to her uncle, Ernest Augustus (the sitter in one of these two miniatures). He was succeeded by his only son, George (later George V of Hanover), the other sitter.

Both miniatures are after works by Alexander Schäfer, examples of which are in the British Royal Collection (RCINS 420761 and 420756 respectively, see V. Remington, *Victorian Miniatures in the Collection of Her Majesty The Queen*, London, 2010, II, pp. 436-437).

~125

J. RICHARD SCHWAGER (BOHEMIAN, 1822-1880)

George V (1819-1878), King of Hanover 1851-1866, in blue coat with gold collar, epaulettes and aiguillettes, wearing the cross of the Imperial Austrian Military Order of Maria Theresa, the badges of the Royal Guelphic Order and of the Royal Hanoverian Order of Ernest Augustus and a medal signed 'Schwager copt' (lower left)

on ivory

oval, 1 $\frac{5}{16}$ in. (44 mm.) high, gilt-metal frame with applied diamond-set surround

£800-1,200

US\$1,200-1,800

€900-1,300

For a similar miniature by Schwager of the same sitter, wearing fewer orders, see Christie's, London, 16 November 1976, lot 45.



126

PROBABLY MEISSEN, CIRCA 1750

William VIII (1682–1760), Landgrave of Hesse-Cassel 1751–1760, in silver breast-plate with green velvet lining, white frilled cravat, powdered curling wig, wearing the blue sash and breast-star of the Royal Polish Order of the White Eagle, a red velvet cloak over his left shoulder, a baton in his right hand

on porcelain

cartouche-shaped with feigned oval, 2 in. (52 mm.) high including cartouche

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

PROVENANCE:

Christie's, London, 27 March 1985, lot 281.

The sitter was the seventh son of Charles I, Landgrave of Hesse-Cassel (see lot 128) and Maria Amalia of Courland. In 1717, he married Dorothea Wilhelmina of Saxe-Weitz, with whom he had three children, including his successor, Frederick II (see the next lot).

~127

GERMAN SCHOOL, CIRCA 1770

Frederick II (1720–1785), Landgrave of Hesse-Cassel 1760–1785, in red-lined blue coat with embroidered gold button holes, wearing the blue sash and breast-star of the Order of the Garter, and other orders, powdered wig *en queue*

on ivory

oval, 1 5/8 in. (33 mm.) high, gilt-metal mount

£800–1,200

US\$1,200–1,800

€900–1,300

PROVENANCE:

Christie's, London, 27 March 1985, lot 284.

The sitter was the son of William VIII, Landgrave of Hesse-Cassel (see the previous lot) and his wife Dorothea Wilhelmine of Saxe-Weitz. In 1740, he married Princess Mary, fourth daughter of King George II (see lot 119) and Caroline of Ansbach (see lot 120). They had four children together.



127

128

ATTRIBUTED TO WERNER HASSEL (GERMAN, FL. C. 1686)

Charles I (1654–1730), Landgrave of Hesse–Cassel 1670–1730, in gilt-edged silver armour, in an ermine-lined red velvet cloak fastened with a gem-set clasp at his left shoulder, wearing the blue sash of the Royal Danish Order of the Elephant, holding a baton in his left hand; military camp background
on parchment
rectangular, $4\frac{3}{8} \times 3\frac{3}{8}$ in. (118 x 86 mm.), gilt-metal frame chased with foliate and scrolls, mirrored C and coronet surmount, wooden reverse

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

PROVENANCE:

Christie's, London, 29 November 1977, lot 85 (as Probably by Benjamin Arlaud).

The sitter was the son of William VI of Hesse-Cassel and Hedwig Sophia of Brandenburg. He married his first cousin, Maria Amalia of Courland, with whom he had seventeen children, including Frederick, King of Sweden (see lot 201) and William, his successor as Landgrave (see lot 126).



128



THE PROPERTY OF A PRIVATE COLLECTOR

129

**JOSEF ANTON MUXEL (GERMAN, 1786–1842)
AFTER KARL JOSEPH STIELER (GERMAN, 1781–1858)**

Ludwig I (1786–1868), King of Bavaria 1825–1848, as Crown Prince, in black coat, wearing the breast-star of the Royal Bavarian Order of St Hubert

signed and dated 'J. Muxel 1816' (lower right, concealed by frame)

oil on canvas

rectangular, $7\frac{1}{4} \times 5\frac{3}{4}$ in. (185 x 144 mm.), gilt-wood Empire frame

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

Sotheby's, London, 28 November 1979, lot 231.

The sitter was the son of Maximilian I Joseph of Bavaria (see lots 132 and 133) and his first wife Augusta Wilhelmine of Hesse-Darmstadt. He was king of Bavaria from 1825 until the 1848 revolutions in the German states. In 1810, he married Princess Therese of Saxe-Hildburghausen, with whom he had nine children. For Stieler's original portrait, see U. von Hase, *Joseph Stieler 1781–1858*, Munich, 1998, figs. 64 and 65.

In 1820 Muxel was appointed painter to the Court of Bavaria.

129



130

ITALIAN SCHOOL, 1633, AFTER SIR ANTHONY VAN DYCK (ANGLO-FLEMISH, 1599-1641)

Thomas Francis of Savoy, Prince of Carignano (1595-1656), in armour, lace collar and cuffs, wearing the cross of the Savoyan Order of the Most Sacred Annunciation, holding a marshal's baton in his right hand, his left hand resting on a helmet set on a table inscribed '*Thoma Sabaudia / Princeps de Carignan / 1633*' (lower left)

rectangular, 6½ x 5½ in. (155 x 130 mm.), elaborate gilt-wood frame with pierced scroll surmount

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

The sitter was the son of the sovereign Duke Charles Emmanuel I, Duke of Savoy and Catherine Micaela of Spain, a daughter of Philip II of Spain. In 1625, he married Marie de Bourbon, by whom he had seven surviving children.

The present miniature is taken from a large-scale portrait by Sir Anthony van Dyck, now in the Gemäldegalerie, Berlin (inv. no. 782).

131 NO LOT



132

~132

ATTRIBUTED TO JEAN-PIERRE THIBOUST (FRENCH, 1763-1824)

Maximilian I Joseph (1756-1825), King of Bavaria 1806-1825, in blue coat with red facings, black stock and frilled cravat, wearing the red sash and breast-star of the Bavarian Order of St Hubert and the breast-star of the Bavarian Order of St George, gold hoop earring on ivory

oval, 2 $\frac{7}{8}$ in. (73 mm.) high, gilt-metal frame

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

PROVENANCE:

With Gertrud Rudigier, Munich, as advertised in *Weltkunst* on the occasion of the 30th German Art and Antiques Fair, Munich (artist not indicated and size given as 83 x 68 mm.).

Maximilian I Joseph was Duke of Zweibrücken from 1795 to 1799, Prince-Elector of Bavaria (as Maximilian IV Joseph) from 1799 to 1805 and King of Bavaria (as Maximilian I) from 1806 to 1825. He was married twice, firstly to Auguste Wilhelmine Marie of Hesse-Darmstadt, with whom he had five children, including his successor Ludwig I, and secondly to Caroline Frederica Wilhelmine of Baden, with whom he had eight children.

~133

BAVARIAN SCHOOL, CIRCA 1810

Maximilian I Joseph (1756-1825), King of Bavaria 1806-1825, in blue coat with silver-embroidered red facings, black stock and frilled cravat, wearing the red sash and breast-star of the Royal Bavarian Order of St Hubert and another breast-star, probably the Royal Bavarian Order of St George, gold hoop earring on ivory

oval, 1 $\frac{1}{6}$ in. (40 mm.) high, gilt-metal easel-stand frame with foliate and beaded surround

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

For a biographical note on the sitter, see the previous lot.



133



134

~134

BAVARIAN SCHOOL, CIRCA 1850

Maximilian II (1811–1864), King of Bavaria 1848–1864, in red-piped blue coat with silver embroidered collar, silver epaulettes, black stock, wearing the red sash of the Royal Bavarian Order of St Hubert, dark moustache and sideburns

on ivory

oval, 1½ in. (38 mm.) high, gilt-metal mount within rectangular black wood frame

£800–1,200

US\$1,200–1,800

€900–1,300

The sitter was the son of Ludwig I (see lot 131) and Therese of Saxe-Hildburghausen. In 1842, he married Marie of Prussia, with whom he had two sons, Ludwig (see lot 131) and Otto. Both sons succeeded their father in turn as King of Bavaria, but were declared mentally incompetent, and deposed.

135

GERMAN SCHOOL, CIRCA 1830

Charles II, Duke of Brunswick (1804–1873), in military uniform, blue coat with gold frogging, epaulettes, aiguillettes and gold-embroidered blue cloak over his left shoulder, wearing numerous orders including the sash of the Imperial Austrian Order of Saint Stephen of Hungary, the cross of the Baden House Order of Fidelity, the cross and breast-star of the Grand-Ducal House Order of Louis (Hesse-Darmstadt), the cross and breast-star of the Royal Guelphic Order (military version), the badge and breast-star of the Baden Order of the Lion of Zähringen and the breast-star of the Royal Bavarian Order of Saint Hubert

oil on metal

oval, 3¾ in. (95 mm.) high, gilt-metal mount within rectangular ebonised wood frame applied with foliate hook

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

PROVENANCE:

Christie's, Geneva, 14 November 1989, lot 254.

LITERATURE:

G. Eberhard and B. Hofstetter, 'Miniatures et marché de l'art: De merveilleux objets à des prix encore abordables', *Tribune des Arts*, 11 April 1990, p. 19, illustrated.

The sitter was the eldest son of Frederick William, Duke of Brunswick-Lüneburg and Princess Marie of Baden. He inherited the Duchy in 1815, underage, but reached his majority in 1823. In 1830, rioting in Brunswick caused Charles to flee, but his brother William was welcomed joyfully by the people a few days later. Charles did not receive the support of any other European monarchs and as such, was unable to regain his Dukedom. He spent the rest of his life in Paris, London and Geneva. He left his considerable fortune to Geneva on condition that they built a memorial to him. Today, this is known as the Brunswick Monument.



135



136

136

ERICH CORRENS (GERMAN, 1821-1877)

Prince Charles of Bavaria (1795-1875), in the uniform of the 1st Bavarian Cuirassier Regiment, in armour breast-plate over blue jacket, wearing the red sash of the Royal Bavarian Order of St Hubert and the badge of the Royal Bavarian Order of Max-Joseph, cream cloak, brown hair and moustache signed and dated 'fecit / E. Correns, 1851' (lower right) on card

rectangular, 9¼ x 7½ in. (233 x 183 mm.), gilt-wood frame with plaque, which reads 'Prinz Carl 1851 v. E. Correns'

A typed label on the reverse reads: 'Prinz Carl von Bayern (geb. 1795, gest. 1875) in / der Uniform des Oberst-Inhabers des 1. Bayerischen / Kürassier-Regiments. / Besitzer von Tegemsee und Wildbad Kreuth. General= / feldmarschall und Inspekteur der Bayerischen Armee. / Sohn König Maximilian I. von Bayern. / Original-Miniature (Nr. 348) aus dem Nachlass König / Ludwig II. von Bayern; gemalt von Erich Correns / (1821-1877).'

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

King Ludwig II of Bavaria (1845-1886), reg. no. 348.

Acquired in Bavaria from a Private Collection.

The sitter was the second son of King Maximilian I Joseph of Bavaria (see lots 132 and 133) and Augusta Wilhelmine of Hesse-Darmstadt. In 1823, he married Marie Anna Sophie de Bayersdorf, née Pétin (1796-1838), with whom he had three children, and in 1859, married Henriette von Frankenburg, née Schoeller.

A portrait of the present sitter by Eduard von Ron is illustrated in G. Biermann and Brinckmann, *Die Miniaturen-Sammlung Seiner Königlichen Hoheit des Grossherzogs Ernst Ludwig von Hessen und bei Rhein*, Leipzig, 1917, pl. 144, no. 451.

137

FRANZ-NAPOLEON HEIGEL (FRANCO-GERMAN, 1813-1888)

Ludwig II (1845-1886), King of Bavaria 1864-1886, in the uniform of the Bavarian Regiment, wearing the breast-stars of the Royal Bavarian Orders of St Hubert and St George, the badge of the Royal Bavarian Military Order of Max-Joseph and the badge of the Order of Merit of the Bavarian Crown signed and dated 'F. N. Heigel / n. d. Natur, 1865.' (mid-right) watercolour on paper

rectangular, 13⅞ x 9⅞ in. (332 x 230 mm.), white cardboard mount and silvered wood frame

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

Lepke, Berlin, 1938.

Galerie Bassenge, Berlin, 7 June 1996, lot 5715 (10,000 DM).

The sitter was the eldest son of Maximilian II of Bavaria (see lot 134) and Princess Marie of Prussia. An important patron of the arts, he supported the composer Richard Wagner and built numerous romantic castles. In 1886, he was deposed by his government on the grounds of mental insanity and his uncle Luitpold (1821-1912) acted as Prince Regent. This claim of mental instability has never been substantiated although it gained strength after the King's sudden death in the lake at Schloss Berg, a few days after his deposition.



137

138

ERNST WILHELM RIETSCHEL (GERMAN, 1824-1860)

Otto I (1815-1867), Prince of Bavaria and King of Greece 1832-1862, in national Greek dress, wearing the breast-star of the Royal Greek Order of the Redeemer signed and dated 'Rietschel 1850' (lower left) watercolour on paper

rectangular, 13 $\frac{5}{8}$ x 11 $\frac{1}{4}$ in. (348 x 296 mm.), gold painted wooden frame with two plaques: the first inscribed 'Aus dem Nachlass S. M. König Ludwig II v. Bayern'; the second, "'König Otto" 1850 von E. Rietschel' A typed label on the reverse reads 'König Otto I. von Griechenland (geb. 1815, gest. / 1867) in griechischer Nationaltracht. / Zweiter Sohn König Ludwig I. von Bayern. König / von Griechenland 1833-1862. / Original-Aquarell aus dem Nachlass König Ludwig II. / von Bayern; gemalt von Ernst W. Rietschel (1824- / 1860).'

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

PROVENANCE:

King Ludwig II of Bavaria (1845-1886).

Acquired in Bavaria in 1979 from a private collection.

The sitter was the second son of King Ludwig I of Bavaria (see lot 131) and Therese of Saxe-Hildburghausen. He became the first modern King of Greece in 1832 under the Convention of London and reigned until his deposition in 1862. In 1836, he married Amalia of Oldenburg (1818-1875). Their marriage was childless.

A bust-length variant is illustrated in G. Biermann and Brinckmann, *Die Miniaturen-Sammlung Seiner Königlichen Hoheit des Grossherzogs Ernst Ludwig von Hessen und bei Rhein*, Leipzig, 1917, pl. 144, no. 450.



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JOSEF KRIEHLER (AUSTRIAN, 1801-1876)

A Portuguese Dignitary, formerly called Prince Klemens Wenzel von Metternich, in the uniform of a colonel, wearing the cross and breast-star of the Royal Portuguese Military Order of Christ with the Sacred Heart of Jesus, and the badge of the Austrian Military Order of the 'Kanonenkreuz', white coat with red collar and cuffs, red-bordered gilt cuirass, gold sash across his waist, blue trousers, his right hand on his hip, his left hand on the hilt of his sword

signed and dated 'Kriehuber [1]837' (lower right)

watercolour on card

rectangular, 11 $\frac{5}{8}$ x 7 $\frac{7}{8}$ in. (297 x 203 mm.), carved gilt-wood frame

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



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SPANISH SCHOOL, CIRCA 1815

Ferdinand VII (1784–1833), King of Spain 1808 and 1813–1833, in blue uniform with silver-edged red collar and facings, wearing the blue and white striped *moiré* sash of the Royal Spanish Order of Charles III, the jewel of the Order of the Golden Fleece and the breast-star of the Royal French Order of the Saint Esprit on ivory

oval, 2½ in. (54 mm.) high, silver-gilt frame

£600–800

US\$910–1,200

€680–900

PROVENANCE:

A Nobleman; Christie's, Geneva, 16 November 1993, lot 110.

Ferdinand VII succeeded to the throne of Spain and the Indies on his father's abdication on 19 March 1808. A few months later, he renounced his rights in favour of his father and with him ceded Spain to Napoleon I and lived in exile in Valençay during the Spanish reign of Joseph Bonaparte. He was restored to the throne by the Treaty of Valençay on 11 December 1813 and, on his return to Spain on 24 March 1814, he declared his daughter Isabel heiress to the throne, abolishing the law of 1713 which had provided for male succession only. He married four times: first, Maria Antonieta Teresa, daughter of Ferdinand I, King of the Two Sicilies; his niece Maria Isabel Francisca, daughter of John, King of Portugal; Maria Josepha, fourth daughter of Prince Maximilian of Saxony, and finally, in 1829, his niece Maria Cristina, later Queen Regent of Spain 1833–1840.

THE PROPERTY OF A PRIVATE COLLECTOR

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LOUIS-FRANÇOIS AUBRY (FRENCH, 1767–1851)

Jérôme Bonaparte (1784–1860), King of Westphalia 1807–1813, in blue-piped white uniform of the Westphalian Infantry, with gold-embroidered facings, black collar embroidered in gold oak leaves, wearing the red sash and the badge of the Imperial French Order of the Legion of Honour signed 'Aubry' (mid-right)

on ivory

oval, 2¾ in. (56 mm.) high, gilt-metal mount, the burgundy *moiré* silk reverse applied with rectangular gilt-metal plaque engraved 'Jérôme Bonaparte / Roi de Westphalie'

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

PROVENANCE:

A Private Collector; Christie's, Geneva, 16 May 1995, lot 230.

The sitter was a younger brother of Napoleon Bonaparte and was King of the briefly existing state of Westphalia. He married firstly Elizabeth ('Betsy') Patterson, with whom he had one son, but his brother annulled this marriage in order for him to marry the German princess Catharina of Württemberg, by whom he had three children. Later, living in exile in Italy, he married Giustina Pecori-Surez. After the creation of the second French Republic, Jérôme was named heir to his nephew Napoleon III and served as Marshal of France and President of the Senate.



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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

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GEORGE ENGLEHEART (BRITISH, 1750/53-1829)

Napoleon I (1769-1821), Emperor of France 1804-1814/1815, as First Consul 1799-1804, in profile to the right, in blue coat with high red collar embroidered with gold oak leaves, black stock inscribed in ink on the backing card 'Napoleon. / First Consul.'

on ivory

oval, 2 $\frac{1}{2}$ in. (65 mm.) high, gilt-metal mount

Two paper labels on reverse; the first handwritten in ink, 'Napoleon / First Consul / by / GE', the second a part printed, part-handwritten exhibition label, 'ENGLEHEART EXN. / No 286 Lent by / L^l-Col E. L. Engleheart'.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

Presumably by direct family descent from the artist.

Sir John Gardner Dillman Engleheart, K.C.B. (1823-1923), of 28 Curzon Street, Mayfair, London, a grand-nephew of the artist, by 1902-1904.

By descent to his son, Lt.-Col. Evelyn L. Engleheart, by 1929.

EXHIBITED:

London, Moncorvo House, 66 Ennismore Gardens, S.W., By kind permission of Mr. and the Hon. Mrs. Gretton, 1904, no. 53 (as Napoleon Bonaparte in Uniform of the First Consul, lent by Sir J. Gardner D. Engleheart, K.C.B. and Henry L. D. Engleheart, Esq.). London, Victoria & Albert Museum, *Exhibition of Miniatures by George Engleheart, J.C.D. Engleheart and Thomas Richmond*, 1929, no. 166 (as Napoleon as First Consul, lent by Lt.-Col. Evelyn L. Engleheart).

LITERATURE:

G. C. Williamson and H. L. D. Engleheart, *George Engleheart 1750-1829*, London, 1902, p. 31, illustrated before p. 35 and p. 144.

An entry in George Engleheart's fee book for 3 January 1801 reads 'Bonaparti finisht' and, according to G. C. Williamson, *supra*, the family record that the entry refers to a commission, 'but that a replica was done by the artist for himself and retained by him'. The entry in the fee book does not bear the tick which denoted that the portrait was paid for, neither does it bear the cross to denote that it was painted for the artist himself. It is therefore possible that two versions exist and the present example is the one retained by the artist and then passed through the Engleheart family.



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ANOTHER PROPERTY

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CARTIER, CIRCA 1840

A gentleman in military uniform, navy coat with gold braided epaulettes and collar, black stock, wearing the red sash and breast-star of the Royal French Order of the Legion of Honour; blue background signed 'Cartier' (lower left)

on ivory

oval, 1 $\frac{3}{8}$ in. (30 mm.) high, set into an 18-carat gold frame with four black enamel crosses, in an 18 carat gold articulated bracelet

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

The incorporation of miniatures into pieces of jewellery, including brooches, necklaces and bracelets, was popularised in the late eighteenth century by wealthy married couples, including Queen Charlotte, who was often depicted wearing a miniature of George III set into jewellery (as can be seen in the painting of her by Zoffany in the British Royal Collection, dated 1771, in which she is wearing a miniature of the King by Jeremiah Meyer, RCIN 405071). During the nineteenth century, family members of soldiers and military commanders incorporated miniatures of them into jewellery, in order to wear while their loved ones were away on campaign.



THE PROPERTY OF A PRIVATE COLLECTOR

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AFTER JEAN-BAPTISTE ISABEY (FRENCH, 1767-1855)

Napoleon I (1769-1821), Emperor of France 1804-1814/1815, in Coronation robes, white-lined gold-bordered red cloak, wearing the chain of the Imperial French Order of the Legion of Honour, gold coronet, a gold staff in his right hand and another in his left, gold sword worn at waist, inscribed in pencil below 'grand costume de l'empereur'

bearing signature 'Isabey' (lower right)

watercolour and pencil on card

rectangular, 10½ x 8½ in. (268 x 215 mm.), gilt-wood frame

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Sotheby's, London, 25 November 1992, lot 579.

The present work compares with a portrait of Napoleon by Jean-Baptiste Isabey and Charles Percier, entitled, *L'Empereur en grand costume*, illustrated in the *Livre du Sacre* [Book of the Coronation], Paris, 1805, pl. IX. A similar-sized full-length watercolour by Isabey, signed and dated 1808, of Empress Josephine in corresponding colours to the dress worn by the Emperor in the present portrait, is in the Louvre (inv. no. RF 3829). For further information see exhibition catalogue *Jean-Baptiste Isabey (1767-1855), portraitiste de l'Europe*, Musée national des Châteaux de Malmaison et Bois-Préau and Musée des Beaux-Arts de Nancy, 2005-2006, p. 129, no. 63, illustrated in colour p. 47.



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SIMON JACQUES ROCHARD (ANGLO-FRENCH, 1788-1872)

Arthur Wellesley, 1st Duke of Wellington (1769-1852), in red military uniform with gold-embroidered black collar, white shirt and stock, wearing the jewel of the Order of the Golden Fleece, the breast-star of the Order of the Garter and the badge of the Order of Bath signed and dated 'Rochard / Bruxelles 1815' (mid-right)

on ivory

oval, 3½ in. (89 mm.) high, gilt-metal frame with glazed reverse, within rectangular gilt-wood frame

Inscribed in ink on the backing card 'given to me by / the D. of Wellington / June 15 1815'.

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

PROVENANCE:

Given by the Duke of Wellington to Georgiana de Ros, *née* Lennox, in Brussels on 15 June 1815.

By direct family descent to Lady de Ros's great-grand-daughter, Lady Una Ross, Strangford, Co. Down; Sotheby's, London, 25 June 1979, lot 67.

LITERATURE:

V. Remington, *Victorian Miniatures In the Collection of Her Majesty The Queen*, London, 2010, II, p. 612.

In 1815, Rochard went to Brussels to escape conscription and through an introduction from the Spanish Ambassador, General Count Don Alva, a friend of the Duke of Wellington, was commanded to paint a portrait of the Duke for King Ferdinand VII of Spain. On the eve of the Battle of Waterloo, Rochard went to the Anglo-allied headquarters and painted the Duke. In fifty minutes, he painted three watercolour sketches of different poses which he later worked up into portraits for which he charged Wellington 120 francs each. A list of recorded portraits of Wellington by Rochard is in V. Remington (*supra*) and includes a version which belonged to the sister of Georgiana de Ros, Lady Louisa Tighe (d. 1900), sold Christie's, London, 25 May 2004, lot 189.

Georgiana de Ros *née* Lennox was one the daughters of the Duchess of Richmond who held the famous Waterloo Ball on the eve of the battle. The present lot was given by the Duke of Wellington to Lady Georgiana, whose description of the occasion is recorded by her daughter, The Hon. Mrs J. R. Swinton, in *A Sketch of the Life of Georgiana, Lady de Ros*, London, 1893, p. 133: 'At the ball supper I sat next to the Duke of Wellington, when he gave me an original miniature of himself, painted by a Belgian artist'. On 22 June 1815, following the battle of Waterloo, Georgiana wrote from Brussels to her aunt Lady Georgiana Bathurst about the aftermath of the battle and mentioned that 'The Duke has given me a miniature of him extremely like, I am so pleased with it'. On 28 June the Duke of Wellington wrote to 'Dearest Georgy' from Orville, proposing she had a copy made of the miniature he had given her, writing, 'If you give your picture, the painter will change it, therefore you should sit with it while he copies it.' On 13 July, Wellington wrote again to Georgiana, from Paris, saying, 'I don't care how many copies the painter makes of the picture. As you liked it, however, I recommend it to you not to trust it in his hands' (The Hon. Mrs J. R. Swinton, *op. cit.*, pp. 138-139).



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JEAN-BAPTISTE ISABEY (FRENCH, 1767-1855)

Arthur Wellesley, 1st Duke of Wellington (1769-1852), in red uniform with gold-embroidered black collar, white shirt and stock, wearing the jewel of the Order of the Golden Fleece, the badge of the Peninsular Gold Cross and the star and badge of the Royal Portuguese Order of the Tower and the Sword
signed and dated 'J. Isabey / 1818' (lower right)
on *papier-vélin*
oval, 5 $\frac{5}{16}$ in. (135 mm.) high, gilt-metal mount

£8,000-12,000

US\$12,000-18,000

€9,000-13,000

PROVENANCE:

This or another version: Sotheby's London, 17 November 1986, lot 130 (in a damaged carved wood frame).

The present miniature is one of a few versions by Isabey. Another, signed and dated 18[.] was sold Christie's, London, 15 October 1996, lot 129. Another, in a private collection, is illustrated and described in exhibition catalogue *Jean-Baptiste Isabey (1767-1855), portraitiste de l'Europe*, Musée national des Châteaux de Malmaison et Bois-Préau and Musée des Beaux-Arts de Nancy, 2005-2006, p. 151, no. 171, illustrated in colour p. 87.

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MORITZ MICHAEL DAFFINGER (AUSTRIAN, 1790-1849)

Karl Ritter Gorzowsky (1778-1858), Colonel of the Lancers, in black military coat with red facings, gold epaulettes and cross-belt, wearing the badge of the Austrian Military Order of the 'Kanonenkreuz'
signed 'Daffinger.' (lower right)

on card

oval, 4 in. (102 mm.) high, gilt-metal mount within rectangular leather panel

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Dr Albert Figdor (1843-1927) Collection, Vienna.
Museum of Berlin; de-accessioned in sale *Kunstwerke aus dem Besitz der Staatlichen Museen Berlin*, Rudolph Lepke, Berlin, and Julius Böhler, Munich, 9-10 June 1937, lot 644.
W. Gütermann Collection, Turin; Sotheby's, Zurich, 15 November 1977, lot 117.

LITERATURE:

L. Grünstein, *Moritz Michael Daffinger und sein Kreis*, Vienna and Leipzig, 1923, p. 124.

Karl Ritter Gorzowsky was born into a noble Polish family which fell under Austrian rule after the Partition of Poland. He joined the army at a young age and took part in the Napoleonic wars. He enjoyed a successful military career and was appointed Governor of Veneto in recognition of his service.



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GERMAN SCHOOL

Field Marshal Gebhard Leberecht von Blücher (1742–1819), in military uniform, gold-embroidered collar, black cloak wrapped around his shoulders, wearing an order, with white hair and grey moustache
on ivory
oval, 3 in. (76 mm.) high, in a gilt-metal easel-stand frame with foliate surmount

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

The sitter was a distinguished German military leader, famed for his decisive action in campaigns against Napoleon I at the Battle of the Nations at Leipzig in 1813 and at the Battle of Waterloo in 1815, with the Duke of Wellington.

Another version signed with monogram 'IS' probably for Joseph Sonntag was sold from the Günther Collection, Frankfurt, and was offered Lempertz, Cologne, 23 March 1991, lot 51.

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GERMAN SCHOOL

Field Marshal Gebhard Leberecht von Blücher (1742–1819), in military uniform, blue coat with red cuffs and collar, embroidered with silver thread, braided epaulettes and aiguillettes, a grey cloak draped over his shoulders, wearing the Grand Cross of the Iron Cross, and other orders, as well as a miniature of a lady in a diamond frame pinned to his coat, a sword held in his left hand, white hair and brown moustache

bearing signature 'Jos. Sonntag' (lower right)

on ivory

rectangular, 3 $\frac{3}{16}$ x 2 $\frac{1}{16}$ in. (82 x 62 mm.), gilt-metal frame with stamped acanthus-leaf border

£400–600

US\$610–900

€450–670

For a biographical note on the sitter, see the previous lot.



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JOHANN HEUSINGER (GERMAN, 1769-1846)

Queen Luise of Prussia, *née* Mecklenburg-Strelitz (1776-1810), queen consort of King Frederick William III of Prussia, in white dress with gold trim and gold Grecian detail to the sleeve, wearing a blue shawl over her right shoulder, her brown hair upswept and dressed in plaits and ringlets and tied in a bun, looking out to the distance; sunset sky and foliate background

signed with initials 'JH. 1802' (lower right)

on ivory

oval, 5¼ in. (132 mm.) high, ormolu frame with foliate surround

Two paper labels on the reverse; the first inscribed *J. Häusinger [sic] nach Schröder / 1802 / (Elfenbein) / Königin Luise*, the second, 'Hauptnummer 72' above the initials 'P.H.' surmounted by a coronet.

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

The sitter was the fourth daughter of Charles II, Grand Duke of Mecklenburg-Strelitz (a brother of Queen Charlotte of Great Britain) and Princess Frederica of Hesse-Darmstadt. In 1793, she married Crown Prince Frederick William, later Frederick William III of Prussia (see lot 153). Her sister Frederica married his brother, Louis, two days later. Luise and Frederick had nine children, seven of whom survived into adulthood, including the future King Frederick William IV (see lot 152) and the future Emperor William I of Prussia (see lots 208 and 293). She is remembered fondly for her attempts to negotiate with Napoleon during the talks of the Peace of Tilsit (1807).

Another version of the present miniature, also signed with initials and dated 1802, is in the British Royal Collection (RCIN 420533, see R. Walker, *The Eighteenth and Early Nineteenth Century Miniatures in the Collection of Her Majesty The Queen*, Cambridge, 1992, pp. 434-435, illustrated p. 434). A circular version was sold Sotheby's, Zurich, 13 November 1979, lot 86 (as German School, circa 1800). The miniatures derive from a pastel portrait by J. H. Schroeder in Schloss Grünholz, home of the Duke of Schleswig-Holstein. An oil copy is in Schloss Höflig, Regensburg, in the collection of the Prince of Thurn and Taxis.

For a portrait miniature of the sitter's sister, Charlotte, see lot 90.



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FRANZ LIEDER (GERMAN, 1780-1859)

Prince William of Prussia (1783-1851), in military uniform, blue coat with gold buttons, black and silver epaulettes, black collar, wearing the breast-star of the Royal Prussian Order of the Black Eagle associated with the Royal Swedish Order of the Sword, the cross of the Imperial Austrian Order of Maria Theresa and the Royal Prussian Military Medal of 1813/1814, the badges of the Royal Prussian Order of the Iron Cross and of the Imperial Russian Military Order of St George

signed and dated 'Lieder / à Vienne / 1815.' (mid-right)

on papier-vélin

oval, 5 in. (126 mm.) high, ormolu mount

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

With Gertrud Rudigier, Munich, by November 1994.

LITERATURE:

Handelsblatt, 25/26 November 1994, no. 228, p. G1, illustrated in colour.

The sitter was a son of King Frederick William II of Prussia and Frederika Louisa of Hesse-Darmstadt. He married Landgravine Marie Anna of Hesse-Homburg, with whom he had seven children.



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**PRUSSIAN SCHOOL, CIRCA 1845,
AFTER FRANZ KRÜGER (GERMAN, 1797-1857)**

Frederick William IV (1795-1861), King of Prussia 1840-1858, in aubergine coat with red piping, red collar and silver epaulettes, black stock, wearing the badge of the 1813 Iron Cross of Prussia, the Royal Prussian War Memorial medal for 1813/1815, the badge of the Imperial Austrian Military Order of Maria Theresa, the Imperial Russian Commemorative medal of the 1812 war, the badge of the Imperial Russian Military Order of St George and the breast-star of the Royal Prussian Order of the Black Eagle; the lower terraces and south-facing garden façade of Sanssouci Palace and the historic mill of Sanssouci in the background
oil on panel

rectangular with arched top, 8 $\frac{7}{8}$ x 7 $\frac{3}{8}$ in. (224 x 193 mm.), rectangular gilt-wood frame

The reverse with the sitter's handwritten inscription: '*Ich gratulire Frau Excellenz / v d Marwitz / zu ihrem Geburtstage & bitte / beykommende Blumen und das Gesicht / wohlwollend mit alter Geneigtheit / aufzunehmen. Das Gesicht bitte ich / mir später wiederumb retourn, umb / an demselben das billige Haarscheeren / vornehmen lassen zu können. FW / Gegeben zu Cöln an der Spree / am 12 Martii 1845*', which translates approximately as, 'I congratulate Her Excellency Mrs von der Marwitz on her birthday and ask her to accept the joint flowers and the face [portrait] with old sympathy. I would like to have the face back later in order get the cheap haircut done. FW In Cöln an der Spree [archaic name for a district of Berlin where the Royal City Palace, destroyed in 1950 and to be rebuilt, was located] on 12 March 1845.'

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

Presented by the sitter to Charlotte von der Marwitz (1780-1848), second wife of the Prussian politician, General Friedrich August Ludwig von der Marwitz, on 12 March 1845.

The sitter was a son of Frederick William III of Prussia (see the next lot) and Queen Luise (see lot 150). In 1823, he married Elisabeth Ludovika of Bavaria (1801-1873). He was succeeded by his brother William (see lots 208 and 293), who had acted as Regent since 1857, when Frederick had suffered from a stroke.

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**ATTRIBUTED TO FRIEDRICH DROEGE (GERMAN, B. 1801)
AFTER FRANZ KRÜGER (GERMAN, 1797-1857)**

Frederick William III (1770-1840), King of Prussia 1797-1840, in double-breasted blue uniform with silver-braided scarlet collar and silver epaulettes, wearing the breast-star of the Royal Prussian Order of the Black Eagle, the badges of the Imperial Russian Order of St George, the Royal Prussian Order of the Iron Cross and the Imperial Austrian Order of Maria Theresa and a war medal; curtain and landscape background
on ivory

rectangular, 2 $\frac{3}{4}$ x 2 $\frac{3}{8}$ in. (69 x 61 mm.), gilt-metal mount

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

The sitter was the son of King Frederick William II of Prussia and Frederica Louisa of Hesse-Darmstadt, and thus a brother of Prince William of Prussia (see lot 151). In 1793, he married Luise of Mecklenburg-Strelitz (see lot 150), with whom he had nine children. After his first wife's death in 1810, he marriedmorganatically Countess Auguste von Harrach.



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**CIRCLE OF HENRY BONE, R.A. (BRITISH, 1755-1834)
AFTER SIR WILLIAM BEECHEY (BRITISH, 1753-1839)**

King George III (1738-1820), in red coat with black collar and facings, gold frogging, buttons and epaulettes, black stock, wearing the breast-star of the Order of the Garter, powdered wig dressed *en queue* and tied with a black ribbon
enamel on copper
oval, 2¾ in. (70 mm.) high, gold *fausse-montre* frame with glazed reverse

£2,000-3,000

US\$3,100-4,500
€2,300-3,400

King George III was the eldest son of Frederick, Prince of Wales (son of King George II) and Augusta, Princess of Wales. As Frederick pre-deceased his father, George III became king in 1760, on the death of his grandfather. In 1761, he married Charlotte of Mecklenburg-Strelitz (see the next lot), with whom he had fifteen children.

The present miniature derives from a full-scale oil on canvas painting by Sir William Beechey in the British Royal Collection (RCIN 405422). A number of miniatures from the Beechey portrait were produced by artists such as Henry Bone R. A., William Grimaldi and Samuel Cotes, most of which depict the King in a black bicorne hat.



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**JOHANN GEORG PAUL FISCHER (ANGLO-GERMAN, 1786-1875)
AFTER HENRY EDRIDGE, A.R.A. (BRITISH, 1768-1821)**

Queen Charlotte (1744-1818), seated, in red dress, claret shawl draped over her shoulders, white frilled ruff tied with ribbon at front, silver-edged white turban over her curling hair
signed with monogram 'IPF' (lower right) and signed, dated and inscribed on the backing card 'Her late Majesty / Sophia Charlotte / Queen of England / painted by Paul Fischer / London Febr 1823. / after an original Drawing / in the possession of Her Royal Highness the Queen / Sophia; by Edrige [sic] about / the year 1815 - 16.'
on ivory
rectangular, 4¼ x 3⅞ in. (107 x 79 mm.), frosted gilt-metal mount in later gilt-metal frame

£2,000-3,000

US\$3,100-4,500
€2,300-3,400

The sitter was the youngest daughter of Duke Charles Louis Frederick of Mecklenburg-Strelitz, Prince of Mirow and his wife Princess Elizabeth Albertine of Saxe-Hildburghausen. In 1761, she married King George III (see the previous lot), by whom she had fifteen children, including future Kings George IV (see lots 156, 157 and 160) and William IV.

This miniature is based upon a drawing by Henry Edridge that was published as a stipple engraving by Henry D. Thielcke on 2 December 1818 and a slightly larger composition of the portrait published by Samuel William Reynolds in 1819, a year after Queen Charlotte had died. Henry Bone, R.A. produced an oval enamel portrait after Edridge, an example of which is in the British Royal Collection (see R. Walker, *The Eighteenth and Early Nineteenth Century Miniatures in the Collection of Her Majesty The Queen*, Cambridge, 1992, no. 750, ill. p. 276). The preparatory sketch for this enamel is in the National Portrait Gallery (NPG D17369, see R. Walker, *Henry Bone's Pencil Drawings in the National Portrait Gallery, The Walpole Society*, LXI, 1999, ill. fig. 114). A further oval enamel version painted for Princess Elizabeth was sold Christie's, London, 7 November 1961, lot 117. A larger rectangular example by Bone is in the Khalili Collections (H. Williams, *Enamels of the World 1700-2000, The Khalili Collections*, London, 2009, no. 200, p. 288, ill. p. 287). The image was later used by his son, Henry Pierce Bone, in his enamel of Queen Charlotte, dated 1837, an example of which can be found in the British Royal Collection (RCIN 422375).



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**HENRY BONE, R.A. (BRITISH, 1755-1834),
AFTER SIR THOMAS LAWRENCE, P.R.A. (BRITISH, 1769-1830)**

King George IV (1762-1830), when Prince Regent, in Field Marshal's uniform with black collar embroidered in gold with oak leaves, gold aiguillettes and buttons, black stock, wearing the breast-stars of the Orders of the Garter, the Black Eagle and St Andrew, the jewel of the Order of the Golden Fleece and military ribbons

signed with monogram 'HB' (mid-left) and signed, dated and indistinctly inscribed on the counter-enamel 'H.R.H. The / Prince Regent / London / Aug 1815 / Painted by Henry Bone RA / Enamel pain[...]'

enamel on copper

oval, 3¾ in. (95 mm.) high, gilt-metal mount within rectangular ebonised wood frame

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

The present lot is after a full-length portrait of the Prince Regent in Field Marshal's uniform, painted in 1814 by Sir Thomas Lawrence, P.R.A (now in a private collection).

For a biographical note on the sitter, see lot 160.



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**JOSEPH LEE (BRITISH, 1780-1859)
AFTER SIR THOMAS LAWRENCE, P.R.A. (BRITISH, 1769-1830)**

King George IV (1762-1830), when Prince Regent, in fur-collared blue coat with frogging, black stock, wearing the blue sash and breast-star of the Order of the Garter and the jewel of the Order of the Golden Fleece, seated on a red-upholstered chair; red curtain, pillar and sky background

signed 'J Lee' (lower right) and signed and inscribed on the counter-enamel 'His Majesty / George the 4th / Painted by Joseph Lee / ([...]) Queen Charlotte [...] / from a Picture / by Sir Tho' Lawrence / P.R.A. / New Road'

enamel on copper

rectangular, 3¾ x 3½ in. (95 x 80 mm.), gilt-metal mount with spiral surmount

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

This miniature is after the original full-size portrait of King George IV by Sir Thomas Lawrence, P.R.A., now in the Wallace Collection (inv. no. P559). It was thought by Lawrence to be his finest portrait of George IV. The King gave it to his mistress, Lady Conyngham.

A rectangular enamel of George IV by Joseph Lee after Sir Thomas Lawrence, signed in full on the reverse, was sold Sotheby's, London, 15 July 1974, lot 30.

For a biographical note on the sitter, see lot 160.



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ATTRIBUTED TO ERNST ASPER, EARLY 20TH CENTURY

Emperor William II (1859-1941), in military uniform, white coat with with the collar of the House Order of the Principality of Hohenzollern, the sash and breast-star of the the Order of the Prussian Order of the Black Eagle and the badge of the Order of the Red Eagle on ivory
oval, $\frac{3}{8}$ in. (24 mm.) high, gold frame with diamond surround and diamond and ruby-set enameled coronet surmount

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

German Emperor William II was the eldest son of Prince Frederick William of Prussia (the future Emperor Frederick III) and his wife, Victoria, Princess Royal of the United Kingdom. He was the first grand-child of Queen Victoria and a first cousin of George V. In 1881, he married Princess Augusta Victoria of Schleswig-Holstein, with whom he had seven children. In 1922, a year after her death, William married Princess Hermine Reuss of Greiz. The last German Emperor and King of Prussia, William abdicated in 1918 and spent his final years living in exile in the Netherlands.

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SAMUEL SHELLEY (BRITISH, 1750/56-1808)

Prince William Frederick, Duke of Gloucester and Edinburgh (1776-1834), as a young boy, in red coat, white shirt with upstand collar, fair hair
on ivory
oval, $1\frac{1}{4}$ in. (31 mm.) high, gold frame with enameled coronet surmount, the glazed reverse set with fair hair and centred with gold monogram WF with coronet surmount

£800-1,200

US\$1,200-1,800

€900-1,300

The sitter was the son of Prince William, Duke of Gloucester and Maria, Duchess of Gloucester. He was a nephew of King George III (see lot 154) and in 1816, he married his cousin Princess Mary, daughter of George III. His late marriage, at the age of 40, resulted from his being encouraged to remain single in order to be a suitable groom for Princess Charlotte, heiress to the throne, had no other suitable prince been found. He married a few weeks after Princess Charlotte's marriage to Prince Leopold of Saxe-Coburg.



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JEREMIAH MEYER (ANGLO-GERMAN, 1735-1789)

King George IV (1762-1830) when Prince of Wales, in red coat with blue collar, white cravat and black stock, powdered wig *en queue* on ivory (unfinished)
oval, $2\frac{3}{4}$ in. (60 mm.) high, later silver frame with paste surround and tied ribbon surmount

£2,500-3,500

US\$3,800-5,300

€2,900-3,900

PROVENANCE:

Sotheby's, London, 19 December 1977, lot 123 (as a young officer).

LITERATURE:

R. Walker, *The Eighteenth and Early Nineteenth Century Miniatures in the Collection of Her Majesty The Queen*, Cambridge, 1992, p. 131.

King George IV was the eldest son of King George III and Queen Charlotte (see lots 154 and 155). He acted as Regent from 1811 and became King on the death of his father in 1820. In 1795, he married Caroline of Brunswick, with whom he had one daughter, Princess Charlotte. However, Princess Charlotte died in childbirth in 1817, so George IV was succeeded on the throne by his younger brother, William, Duke of Clarence, who became King William IV.

A finished miniature by Jeremiah Meyer which corresponds to the present lot is in the British Royal Collection, see R. Walker *op. cit.*, p. 131, no. 258, illustrated, and a further version is at Calenberg.

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HENRY COLLEN (BRITISH, 1798-1879)
AFTER SIR DAVID WILKIE (SCOTTISH, 1785-1841)

Prince Frederick (1763-1827), Duke of York and Albany, in ceremonial Garter robes, red coat with gold embroidered collar, white silk-lined blue cloak tied at neck with gold and blue braid, wearing across his chest the chain of the Order of the Garter pinned at shoulders with white silk rosettes; brown curtain background signed and dated '1828 / HCollen' (upper right) and signed, dated and inscribed on the backing card 'Painted by HCollen. 1828 / 37 Somerset Street / Portman Square / London. / from a Picture by Wilkie'

on ivory

oval, 3 $\frac{7}{8}$ in. (87 mm.) high, rectangular gilt-metal frame with frosted gilt mount

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

The sitter was the second son of King George III (see lot 154) and Queen Charlotte (see lot 155). From the death of his father in 1820 until his own death from dropsy in 1827, he was the heir presumptive to his elder brother, King George IV. In 1791, he married Princess Frederica Charlotte of Prussia.

This miniature is after a full-size work painted by Sir David Wilkie in 1823, now in the National Portrait Gallery (inv. no. 2936), which depicts the Duke of York at home in York House, reading. It was commissioned in 1818 by the Duke's Military Secretary, Sir Willoughby Gordon.



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JOHANN GEORG PAUL FISCHER (ANGLO-GERMAN, 1786-1875)

Prince Edward (1767-1820), Duke of Kent and Strathearn, in gold-embroidered red coat with gold aiguillettes, black stock, wearing the blue sash and breast-star of the Order of the Garter, the jewel and breast-stars of the Order of Bath, St Patrick and the Royal Guelphic Order; sky background

signed with monogram 'IPF' (lower right)

on ivory

rectangular, 4 $\frac{1}{4}$ x 3 $\frac{1}{8}$ in. (107 x 83 mm.), rectangular gilt-metal frame with frosted gilt mount

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

PROVENANCE:

Christie's, London, 9 October 1979, lot 112.

The sitter was the fourth son of King George III (see lot 154) and Queen Charlotte (see lot 155). He served as a General and Commander-in-Chief of British forces in North America. In 1818, he married Princess Victoria of Saxe-Coburg-Saalfeld, as her second husband. Their daughter, Victoria, ascended to the British throne in 1837.

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JOHN SMART (BRITISH, 1742/43-1811)

Lord Manners, in blue coat with gold facings and buttons, lace cravat, white stock signed with initials and dated 'JS / 1763' (lower left) on ivory

oval, 1¼ in. (32 mm.) high, gilt-metal bracelet frame with later pearl and garnet-set brooch surround

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

PROVENANCE:

Allen H. Johness Jnr. Collection; Sotheby's, London, 27 November 1972, lot 148 (in different frame, as 'called the Marquis of Granby', £390 to Woollett). Captain E. B. Woollett; Sotheby's, London, 16 December 1974, lot 124 (in different frame, as 'the Marquess of Granby').

The sitter is possibly John Manners, Marquess of Granby (1721-1770), the eldest son of John Manners, 3rd Duke of Rutland, and Bridget Sutton. Granby was Commander of British troops during the Seven Years' War. In 1750, he married Lady Frances Seymour, with whom he had six children. He also had two children with his mistress.

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GEORGE ENGLEHEART (BRITISH, 1750/53-1829)

A young lady called Lady Manners, in pink dress over white underdress, peppermint green sash, upswept hair, her head resting on her left hand on ivory

oval, 1⅞ in. (40 mm.) high, steel frame with pierced foliate surround

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

PROVENANCE:

De la Hey Collection; part II, Sotheby's, London, 4 November 1968, lot 220.

The sitter in the present lot is possibly Catherine, Lady Manners *née* Grey, the daughter of Francis Grey and Elizabeth Ruddock. On 12 January 1790, she married William, Lord Huntingtower, known as Sir William Manners, by whom she had nine children. In 1794, she was painted by Sir Thomas Lawrence, P.R.A., but his depiction of her as Juno was not to her liking and she refused to pay for the portrait. Lawrence exhibited it at the Royal Academy in 1794, but it did not sell and remained in his collection until after his death. It is now in the collection of the Cleveland Museum of Art, Cleveland, Oh. (inv. no. 1961:220).





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JOHN SMART (BRITISH, 1742/43-1811)

Charlotte Porcher, *née* Burnaby, in blue dress, white fichu with frilled edge, powdered curling hair
signed with initials and dated 'JS. / 1788 / I' for India (lower right)
on ivory
oval, 2¼ in. (57 mm.) high, gold frame with bright-cut border, the reverse
centred with gold monogram CP on woven hair in glazed aperture

£25,000–35,000

(reverse)

US\$38,000–53,000

€29,000–39,000

PROVENANCE:

Sotheby's, London, 3 November 1958, lot 69 (247 gns.).

W. P. Roe Esq. Collection.

Sotheby's, London, 19 November 1984, lot 512.

LITERATURE:

D. Foskett, *John Smart, The Man and his Miniatures*, London, 1964, p. 72, illustrated pl. XVIII, fig. 68.

Charlotte Porcher, *née* Burnaby, was the second daughter of Admiral Sir William Burnaby, Bt. She married Josias Dupre Porcher at St Mary's Fort St George, Madras, on 1 November 1787. Josias Dupre Porcher was Mayor of Madras and Military Store Keeper in 1792. Their three children Thomas, George and Henry were all baptised at St Mary's Fort St George. The family returned to England in 1800 when Josias retired. He later became M. P. for Bodmin, Bletchingley and Dundalk.

Charlotte Porcher was painted twice by Smart: in 1788, and one year earlier in 1787, at the same time as her husband (Christie's, London, 14 February 1945, lot 79 and later Sotheby's, London 15 June 1950, lot 17). Portraits by Smart of her two sisters were sold Christie's, London, 24 May 2004, lots 130 and 131, and one was sold again in November 2012.



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(pair)

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SAMUEL COTES (BRITISH, 1734-1818)

A pair of miniatures: a gentleman, in purple coat and waistcoat and white shirt and cravat, powdered wig, his right hand inside his waistcoat, *and* a lady, in black silk dress trimmed with black lace and gauze fichu, a large lace mob cap with lilac ribbons over her piled powdered hair

the former, signed with initials and dated 'SC / 1779' (lower right)

on ivory

both oval, 3¼ in. (83 mm.) high, gilt-metal mounts in modern rectangular black wood frames (2)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

PROVENANCE:

By descent to the present owner.



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ABRAHAM DANIEL (BRITISH, C. 1750-1806)

OR JOSEPH DANIEL (BRITISH, B. C. 1760)

A young boy, in dark green coat, the frilled white collar of his shirt visible, large blue eyes and long blonde curling hair

on ivory

oval, 2¾ in. (70 mm.) high, gilt-metal frame, the reverse with hair and seed-pearl decoration on an opalescent glass on a foiled ground

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

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JOHN SMART (BRITISH, 1742/43-1811)

James Charles Stuart Strange (1753-1840), in brown coat with gilt button, white shirt and frilled cravat, powdered hair signed with initials and dated 'JS / 1789 / I' for India (lower right)

on ivory

oval, 2½ in. (54 mm.) high, gold frame

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

PROVENANCE:

Presumably by direct family descent.

The Wolfe Murray family.

Shapes Auction House, Edinburgh,

3 August 2013, lot 692 (as an unknown gentleman, signed with initials and dated 'J. S. / 1789').

LITERATURE:

D. Foskett, *John Smart, The Man and his Miniatures*, London, 1964, pp. 19 and 74.

The sitter was the son of Isabella Lumisden and Robert Strange, an engraver who fought under Charles Stuart, the Young Pretender. His godfather was James, the Old Pretender and he is presumably named after him. After working as a trader in Madras, James Strange, together with David Scott (a merchant in the China trade) planned a trade expedition to China and the north-west coast of North America and Canada. The two ships, *Captain Cook* and *Experiment* left India in late 1785, but due to bad timing and poor management, the expedition was a financial disaster, although Strange did publish an account of his journey entitled *James Strange's journal and narrative of the commercial expedition from Bombay to the north-west coast of America, together with a chart showing the tract of the expedition*. Back in India, he re-entered the Madras Service, but left the East India Company in 1795, returning to England to become M. P. for East Grinstead, Sussex. At around this time, his first wife, Margaret Durham (b. 1760) died. They had one child together, Isabella Katherine (d. 1847), who later married James Wolfe Murray, Lord Cringletie, through whose family the miniature later descended. In 1798, Strange married Anne Dundas. He was ruined once more in 1804, but returned to India to make another fortune, finally retiring to Scotland in 1815.

A miniature of the sitter's first wife, Margaret Durham, painted by Smart in India in 1787, was sold Shapes Auction House, Edinburgh, 3 August 2013, lot 691 (as an unknown lady).





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GEORGE ENGLEHEART (BRITISH, 1750/53-1829)

Mrs Catherine Greene, in white dress with frilled collar and blue button, powdered curling hair

on ivory

oval, 2 $\frac{1}{4}$ in. (67 mm.) high, gilt-metal frame with diamond-set surround, the reverse centred with gold initial C on woven hair panel

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

PROVENANCE:

De la Hey Collection; part I, Sotheby's, London, 27 May 1968, lot 103.

EXHIBITED:

London, Victoria & Albert Museum, *An Exhibition of Miniatures by George Engleheart, J.C.D. Engleheart and Thomas Richmond*, 1929, no. 105 (lent by the Rev. E.W.M.O. de la Hey).

LITERATURE:

G. Reitlinger, *The Economics of Taste*, New York, 1982, III, p. 259.

A Mrs Greene is listed as having sat to George Engleheart in 1791, see G. C. Williamson and H. L. D. Engleheart, *George Engleheart 1750-1829, Miniature Painter to George III*, London, 1902, p. 98.

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JOHN WEST (BRITISH, FL. C. 1795-1830)

A lady, in white muslin dress with fine lace collar and blue ribbon, curling powdered hair

signed and dated 'J WEST / 1799' (lower left)

on ivory

oval, 2 $\frac{3}{8}$ in. (61 mm.) high, gilt-metal frame with glazed panel on reverse, revealing plaited hairwork

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

According to D. Foskett, *A Dictionary of British Miniature Painters*, London, 1972, I, p. 573, John West was a miniaturist and drawing master based in Bath: 'In 1795 was in Northumberland Buildings, Bath; had various other Bath addresses, 1801-1830, and was probably the father of Joseph West (born 1797), the landscape painter.'



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PROPERTY FROM THE ESTATE OF ERNST ADOLF TITGEMEYER

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RICHARD COSWAY, R.A. (BRITISH, 1742-1821)

A young gentleman, in blue coat, white knotted cravat, his powdered hair worn *en queue*; sky background

signed, dated and inscribed on the backing card '*R.^{dus} Cosway / R. A. / Primarius. Pictor / Serenissimi Walliae / Principis / Pinxit / 1790*'

on ivory

oval, 2½ in. (53 mm.) high, gilt-metal frame with glazed reverse revealing signature

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Dorotheum, Vienna, 9 June 1959, lot 185.

THE PROPERTY OF A PRIVATE COLLECTOR

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RICHARD COSWAY, R.A. (BRITISH, 1742-1821)

A young gentleman, previously called Frederick, Duke of York, in gold-edged red coat with blue facings and gold buttons, knotted white cravat, powdered hair

signed, dated and inscribed on the backing card '*R.^{dus} Cosway. / R.A. / Primarius Pictor / Serenissimi Walliae / Principis / Pinxit / 1792*'

on ivory

oval, 3 in. (76 mm.) high, metal frame with glazed reverse revealing signature

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



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VARIOUS PROPERTIES

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WILLIAM EGLEY (BRITISH, 1798-1870)

A young lady, in white silk dress with lace sleeves and tartan shawl, thin gold necklace, her centre-parted hair in ringlets; red curtain, striped red chair, vase, tazza and book within room background

on ivory

rectangular, 4¾ x 3¾ in. (120 x 96 mm.), cast gilt-metal frame

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

~174

PETER EDWARD STROELY (GERMAN, 1768-1826)

Henrietta Graves, *née* Wellesley (d. 1898), as a child, depicted as Zephyrus, the Greek god of the west wind, butterfly wings at her back, enveloped by clouds

on ivory
oval, 4 in. (112 mm.) high, in rectangular gilt-wood and gesso frame with foliate pattern

The reverse set with a silver plaque with hallmarks for The Army and Navy Co-Operative Society Ltd., London, 1914, engraved 'HENRIETTA GRAVES / NÉE WELLESLEY / MARRIED THE HON HENRY GRAVES / DIED 1898'.

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

PROVENANCE:

Desmond Judd Auctioneers, Cranbrook, Kent, in 1994.

LITERATURE:

F. Keating, 'Miniature Mementos', *Period House*, no. 50, October 1995, p. 60, illustrated in colour p. 61.

Henrietta Graves, *née* Wellesley, married The Hon. Henry Richard Graves, son of Thomas North Graves, 2nd Lord Graves, Baron of Gravesend, and Lady Mary Paget, on 21 October 1843. They had ten children together.





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DANIEL VALENTINE RIVIÈRE (BRITISH, C. 1776 - 1854)

Lady Georgiana Stanhope (1803-1824), in white dress with muslin sleeves, trimmed with lace, pearl necklace, drop-pearl earring, upswept curling brown hair
signed and dated on the backing card 'The Lady - / Georgiana Stanhope / Nov^r 1820 / Painted by D V Riviere / No 8 Cirencester Place / FitzRoy Square'
on ivory
rectangular, 2 $\frac{1}{16}$ x 3 $\frac{3}{16}$ in. (66 x 87 mm.), gilt-metal mount, in a hinged red leather travelling case

£800-1,200

US\$1,200-1,800

€900-1,300

Georgiana Stanhope was the only daughter of Philip Stanhope, 5th Earl of Chesterfield (1755-1815), and his second wife, Lady Henrietta Thynne (1762-1813). On 14 November 1820, presumably not long after the present lot was painted, Georgiana married Frederick Richard West, a grandson of John West, 2nd Earl De La Warr. She died four years later, at the age of 21. The marriage was childless.

THE PROPERTY OF A PRIVATE COLLECTOR

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SIR WILLIAM JOHN NEWTON (BRITISH, 1785-1869)

Queen Adelaide (1792-1849), in ermine-lined red velvet cloak, white dress, stitching a piece of lace held in her left hand, fair hair dressed in ringlets and decorated with pearls; red curtain and landscape background
on ivory

rectangular with arched top, 7 x 5 $\frac{3}{8}$ in. (180 x 135 mm.), ormolu frame with foliate surround and coronet surmount, plaque on obverse which reads 'Queen Adelaide 1792-1849 / by Sir William Newton'

£5,000-7,000

US\$7,600-11,000

€5,700-7,900

The sitter was the daughter of George I, Duke of Saxe-Meiningen and Louise Eleonore of Hohenlohe-Langenbourg. In 1817, she married Prince William, Duke of Clarence, the third son of King George III and Queen Charlotte. She became Queen on her husband's accession in 1830 until his death in 1837, and outlived him by twelve years.



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FRENCH SCHOOL, LATE 18TH CENTURY

A boy, formerly called Louis XVII, Dauphin of France, in white shirt and brown waistcoat bearing signature and date on the reverse of the ivory 'J. B. Greuze / 1792'

on ivory

2½ in. (64 mm.) diam., gilt-metal mount within rectangular gilt-metal frame with foliate border

£600–800

US\$910–1,200

€680–900

PROVENANCE:

According to the paper label on the reverse, from the Estate of King Louis II of Bavaria (1845–1886).

Traditionally called the last portrait of Louis XVII of France.

PROPERTY FROM THE ESTATE OF ERNST ADOLF TITGEMEYER

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ROSALBA CARRIERA (ITALIAN, 1675–1757)

Young Bacchus, with fruit and flowers; sky background

on ivory

oval, 3⅛ in. (80 mm.) wide, with gilded glass surround within oval carved wood frame

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

PROVENANCE:

Hugo Helbing, Munich, 22 March 1932, lot 163.

Lempertz, Cologne, 29 March 1950, lot 217.

Lempertz, Cologne, 9–15 November 1960, lot 1286.



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VARIOUS PROPERTIES

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**WILLIAM RUSSELL BIRCH
(BRITISH, 1755-1834) AFTER SIR JOSHUA
REYNOLDS, P.R.A. (BRITISH, 1723-1792)**

Venus, partially nude, in white drapery with blue ribbon ties, her right arm covering part of her face, reclining on a grassy bank while winged Cupid unties the ribbon around her waist; curtain and landscape background with a snake at lower right corner

signed and dated 'W Birch from Sir J R 1784' (lower left)

enamel on copper

rectangular, 2½ x 2 15⁄16 in. (63 x 74 mm.),

gilt-metal mount

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

The present lot is after the full-scale oil on canvas painting entitled *A Nymph and Cupid: 'The Snake in the Grass'* by Sir Joshua Reynolds, P.R.A. exhibited at the Royal Academy in 1784 (no. 177), and now in the Tate collection (inv. no. N00885). The model for Venus was probably Emma Hart, later the wife of Sir William Hamilton (the British ambassador to Naples) and mistress of Admiral Lord Nelson. In 1788, Reynolds reproduced this work for Lord Carysfort, changing the title to *Cupid Untying the Zone of Venus*. It is now in the collection of The Hermitage.



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**WILLIAM HOPKINS CRAFT
(BRITISH, C. 1730/35-1811)**

Marguerite Françoise, Comtesse de Buffon (1767–1808), in pink dress with purple sash and gauze fichu, wearing a gold and blue enamel bracelet, gold and silver rings on her fingers and gold hoop earrings, holding a watch in her left hand, brown curling hair, leaning against a mantelpiece; interior background with carved marble fire surround, over-mantel mirror with initials 'ZAB', a letter inscribed 'je viens' and a glass vase filled with flowers

signed and dated on the counter-enamel

'Mad^m: / La Comtesse / de Buffon. /

W:H: Craft. / fec^t. / 1790.'

enamel on copper

oval, 6 5⁄8 in. (167 mm.) high, gilt-metal frame

with foliate detail

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

The sitter was the daughter of Guillaume François, 2nd Marquis de Cepoy and Élisabeth Amaranthe Jogues de Martinville. In 1784, she married Georges Louis Marie Leclerc de Buffon (1764–1794) but subsequently became the official mistress of Louis Philippe, Duc d'Orléans (1747–1793), by whom she had one son, Victor (1792–1812). She divorced her husband in 1794, and in 1798, married General Julien Raphaël Renouard de Bussière.



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MORITZ MICHAEL DAFFINGER (AUSTRIAN, 1790-1849)

A young noblewoman, possibly Maria Leopoldina von Metternich-Winneburg zu Beilstein (1797-1820), in *décolleté* white dress with frilled sleeves, wearing gold chain set with ruby cameos across her front, seven-stranded pearl choker, ruby-set gold earrings, head band and tiara in her dark upswept hair dressed in ringlets
signed 'Daffinger' in pencil (lower right)

on ivory

oval, 3 in. (76 mm.) high, rectangular gilt-metal frame with plush surround and acanthus leaf spandrels

The backing card is a printed trade label of Imperial and Royal Court Engraver (*k. k. Hofdrechsler*) Joseph Rospini, St Stephansplatz no. 669, Vienna.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

Albert Lindheimer (1876-1938) Collection, Frankfurt am Main, inv. no. 39 (in a partly different frame).

Ivar Kreuger Collection, Stockholm, no. 10; Svensk-Franska Konstgalleriet, Stockholm, 16 September 1932, lot 555 (to David Hultmark).

Maria Leopoldina von Metternich-Winneburg zu Beilstein was the eldest daughter of Fürst Klemens Wenzel Nepomuk Lothar von Metternich (1773-1859) and his first wife, Countess Eleonore von Kaunitz. On 15 September 1817, she married Joseph Esterházy von Galántha (1791-1847). She died three years later from tuberculosis.

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MORITZ MICHAEL DAFFINGER (AUSTRIAN, 1790-1849)

A lady called Countess Henrietta Hunyady *née* Princess of Liechtenstein (1806-1886) in white off-the-shoulder dress with brown buckled belt, her brown hair in a bun and ringlets; sky and foliate background

on ivory

oval, 2 1/8 in. (75 mm.) high, gilt-metal mount set in a rectangular velvet easel-stand mount, in a dark brown leather folding case stamped 'T. 1872 / [coroneted] WR'

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

Sotheby's, London, 6 March 1997, lot 27.

The Albion Collection; Bonhams, London, 22 April 2004, lot 151.

EXHIBITED:

Bath, The Holbourne Museum and Edinburgh, Phillips Auctioneers, *Secret Passion to Noble Fashion. The World of the Portrait Miniature*, 1999, no. 100 (lent by a private collector).

Edinburgh, Scottish National Portrait Gallery, *The Albion Loan Collection*, 2000-2003.

Another portrait of Countess Henrietta Hunyady by Daffinger is illustrated in L. Grünstein, *Moritz Michael Daffinger und sein Kreis*, Leipzig, 1923, pl. XI, and another example was sold Sotheby's, Geneva, 11 May 1989, lot 33.



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EMANUEL THOMAS PETER (AUSTRIAN, 1799-1873)

A young lady, in brown dress with pink roses at corsage, wearing gold cross on a pink ribbon around her neck and a long chain, an emerald and diamond earring, brown curling hair partially hidden by a pink lace cap with large pale blue bow; sky and landscape background

on ivory

oval, 3 $\frac{3}{8}$ in. (85 mm.) high, gilt-metal mount set into a brown velvet frame

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



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MORITZ MICHAEL DAFFINGER (AUSTRIAN, 1790-1849)

A lady, possibly Henriette Sophie, Countess of Bentheim and Steinfurt (1777-1851), in a blue dress with white ruffled collar and cream Cashmere shawl, wearing a mob cap tied with a blue ribbon over her brown curling hair

signed in pencil 'Daffinger' (lower right)

on card

oval, 4 $\frac{1}{8}$ in. (104 mm.) high, gilt-metal mount, set in a rectangular green and red leather travelling case, with suspension loop

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

Leo Schidlöf's Kunstauktionshaus, Vienna, 7-12 February 1921, lot 412 (sitter unidentified).

Paul A. Scholz Collection, Berlin; Lempertz, Cologne, 24 November 1976, lot 26 (sitter unidentified).

A Westphalian Private Collection.

Lempertz, Cologne, 16 November 2007, lot 921 (sitter unidentified).

Henriette Sophie, Countess of Bentheim and Steinfurt was the daughter of Ludwig, 1st Prince of Bentheim und Steinfurt and Juliana Wilhelmine of Schleswig-Holstein-Sonderburg-Glücksburg. In 1802, she married Karl, Prince of Solms-Hohensolms-Lich, by whom she had one son, Ferdinand, Prince of Solms-Hohensolms-Lich.



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THE PROPERTY OF A PRIVATE COLLECTOR

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ANTON FRIEDRICH KÖNIG (GERMAN, 1722-1787)

Frederick the Great (1712-1786), King of Prussia 1740-1786, in the uniform of the Prussian Life Guards, red-lined blue coat with red collar, black trousers, grey sash tied around his waist, sword at his side, wearing the orange *moiré* sash and breast-star of the Royal Prussian Order of the Black Eagle and the cross of the Royal Prussian Order 'Pour le Mérite', black tricorne hat adorned with black rosette in his powdered hair, holding in his left hand a map of Bohemia, a map of Saxony below, and a marshal's baton in his right, a plumed helmet to one side, within a military tent in a landscape

signed and dated on the mount '1768' (lower left) and 'A.F König Fecit Berl' (lower right)

on ivory

rectangular, 5 $\frac{7}{8}$ x 4 $\frac{1}{8}$ in. (140 x 105 mm.), original gilt-wood and gesso frame

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

PROVENANCE:

With Glückselig & Son, New York.

Greta Shield Heckett (1899-1976) Collection, Pittsburgh, Pa.; part III, Sotheby's, New York, 5 October 1977, lot 366.

EXHIBITED:

Pittsburgh, Pa., Carnegie Institute, *Four Centuries of Portrait Miniatures from the Heckett Collection*, 1954, no. 97.

For a biographical note on the sitter, see lot 187.

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ANTON FRIEDRICH KÖNIG (GERMAN, 1722-1787)

Elisabeth Christina of Brunswick-Wolfenbüttel-Bevern (1715-1797), Queen Consort of Frederick the Great, in silver silk dress embroidered with roses with gold brocade detailing, trimmed at the sleeves and *décolletage* with wide bands of lace, holding a closed fan in her right hand, wearing a gem-set choker in the shape of a bow, pearl earring, her powdered upswept hair dressed in curls and adorned with a black ostrich feather; to her right a diamond-set crown on a red velvet cushion, next to an ermine-lined red velvet cloak, brown curtain

on ivory

oval, 4 $\frac{3}{4}$ in. (118 mm.) high, silver frame marked 'V.H.' and '826S', with paste surround, and tied ribbon surmount

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

PROVENANCE:

Galerie Charpentier, Paris, 19-20 December 1949, lot 56.

The sitter was the daughter of Duke Ferdinand Albert II and Duchess Antoinette of Brunswick-Wolfenbüttel. In 1733, she married Crown Prince Frederick of Prussia, later Frederick the Great (see lots 185 and 187). Their marriage was arranged by their respective parents and was unhappy from the beginning. They lived separately for most of their lives, often not seeing one another for years and only meeting at large family reunions.



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187

DANIEL NIKOLAUS CHODOWIECKI (GERMAN / POLISH, 1726-1801)

Frederick the Great (1712–1786), King of Prussia 1740–1786, on horseback, in the uniform of the Prussian Life Guards, red-lined blue coat with red collar, black trousers, grey sash tied around his waist, wearing gloves and the breast-star of the Royal Prussian Order of the Black Eagle, black boots, a sword, tricorn hat adorned with black rosette in his powdered hair, holding a marshal's baton in his right hand, a gold blanket over his knees and another over the dapple grey horse's back, within a woodland landscape signed and dated 'D. Chodowiecki pinx. 1777' (lower right) on paper rectangular, 7 x 5¼ in. (180 x 147 mm.), carved gilt-wood and gesso frame

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

An apparently unsigned version, formerly in the Hohenzollern-Museum, Berlin, is illustrated in E. Lemberger, *Die Bildnis-Miniatur in Deutschland von 1550 bis 1850*, Munich, 1909, p. 257, fig. 212 and described p. 353, no. 212. Another version, signed and dated 1776, was with Gertrud Rudigier, Munich, in 1985, as advertised in *Weltkunst*, no. 5, 1 March 1985, colour illustration p. 403.

Frederick II of Prussia, better known as Frederick the Great, was the eldest son of Frederick William I of Prussia and Sophia Dorothea of Hanover. As such, he was a grandson of King George I of the United Kingdom (see lots 118 and 121). In 1733, his father arranged for him to marry Elisabeth Christina of Brunswick-Wolfenbüttel-Bevern (see the previous lot), but their marriage was unhappy and did not result in any children. Multi-lingual and a talented flautist, Frederick was a great proponent of the arts. He maintained a lengthy correspondence with Voltaire and commissioned many of Germany's most famous baroque buildings, including the Palace of Sanssouci, the New Palace and the Berlin State Opera.

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ANTON FRIEDRICH KÖNIG (GERMAN, 1722-1787)

A Prussian Prince, possibly Frederick William II (1744-1797), King of Prussia 1786-1797, in blue coat with silver-embroidered pink facings, silvered breast-plate, grey sash tied around his waist, wearing the orange *moiré* sash and breast-star of the Royal Prussian Order of the Black Eagle, his left hand on his hip, his right resting on an ermine-lined red velvet cloak embroidered with coronet motifs next to a plumed helmet; a military camp in the distance on ivory rectangular, 3 x 3½ in. (58 x 76 mm.), gilt-metal mount with scalloped sides and shell-shaped spandrels

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

Frederick William II was the son of Prince Augustus William of Prussia (the second son of King Frederick William I of Prussia) and Louise Amalie of Brunswick-Lüneburg. In 1765, he married Elisabeth Christine of Brunswick-Lüneburg, with whom he had one daughter. Their marriage was dissolved four years later. Frederick then married Frederica Louisa of Hesse-Darmstadt, with whom he had seven children, including Frederick William III (see lot 153) although he maintained relationships with numerous other women, including his official mistress Countess Wilhelmine von Lichtenau, with whom he had five children.



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**ATTRIBUTED TO JUDA LÖW PINHAS (GERMAN, 1727-1793)
AFTER JOHANN GEORG ZIESENIS (DANISH, 1716-1776)**

Ferdinand, Duke of Brunswick-Lüneburg (1721-1792), in the uniform of the Old Brunswick Regiment in the Prussian Army, blue coat with gold-embroidered white facings, gold-embroidered waistcoat, wearing the blue *moiré* sash and breast-star of the Order of the Garter and the cross of the Knights of St John of Jerusalem on ivory

rectangular, 2¾ x 1¾ in. (55 x 46 mm.), gilt-metal mount with foliate corners

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

With Edwin Bucher, Trogen, as advertised in *Weltkunst*, 15 March 1982, p. 666 (as 'August Prinz v. Preussen, von A. F. König, circa 1755').

The sitter was the fourth son of Ferdinand Albert II, Duke of Brunswick-Lüneburg and Antoinette Amalie of Brunswick-Wolfenbüttel. A successful Field-Marshal, during the Seven Years' War, he repelled attempts by the French to occupy Hanover.

A replica in identical frame is described and illustrated in Stefanie K. Werner's exhibition catalogue *Miniaturen: Große Malerei auf kleiner Fläche*, Brunswick, Herzog Anton Ulrich-Museum, Burg Dankwarderode, 2010, pp. 40-41, no. 13.

Two slightly later miniatures of the present sitter are illustrated in K. Schaffers-Bodenhausen and M. Tiethoff-Spliethoff, *The Portrait Miniatures in the Collections of the House of Orange-Nassau*, Zwolle, 1993, p. 253, nos. 273-274.



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190

GERMAN SCHOOL, CIRCA 1742/1745

Charles VII Albert (1697-1745), Holy Roman Emperor 1742-1745, in gold cloak over silvered breast-plate, fastened with gem-set chain, wearing the jewel of the Order of the Golden Fleece and the blue and white sash of the Bavarian Order of St George, long powdered curling wig, his right hand on the hilt of a sword, a crown to his right; curtain and sky background
on parchment
rectangular, $2\frac{1}{4} \times 2\frac{3}{4}$ in. (52 x 72 mm.), gilt-metal mount with blue silk reverse

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

Charles VII Albert was Prince-Elector of Bavaria from 1726 and Holy Roman Emperor from 24 January 1742 until his death in 1745. In 1722, he married Maria Amalia, Archduchess of Austria, with whom he had seven children.

191

ATTRIBUTED TO IGNAZ WEISS (GERMAN, 1740-1814)

Maximilian III Joseph (1727-1777), Elector of Bavaria 1745-1777, in silvered armour with a blue-lined red velvet cloak draped over his left shoulder, his white-powdered hair dressed in curls and falling in long coils on to his shoulders, wearing the blue and white *moiré* sash of the Royal Bavarian Order of St George and the jewel of the Order of the Golden Fleece; cloudy sky background
on vellum
oval, $3\frac{1}{8}$ in. (79 mm.) high, gilt-metal frame with tied ribbon surmount

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

A lady of title; Christie's, Geneva, 15 November 1994, lot 150.

The sitter succeeded his father, Emperor Charles VII of the Holy Roman Empire, as Elector of Bavaria in 1745, recognising Empress Maria-Theresa's rights over the Holy Roman Empire. Like his father, he was an important patron of the arts.



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JOSEPH WEISS (GERMAN, 1699-1770)

Maximilian III Joseph (1727-1777), Elector of Bavaria 1745-1777, in armour, on horseback, the goddesses Gloria and Fama hovering in the sky
signed 'Joseph Weiss / fecit' (lower left)
on parchment

rectangular, 7 $\frac{1}{16}$ x 5 $\frac{1}{16}$ in. (192 x 142 mm.), Rococo
gilt-wood frame with foliage and c-scrolls in the corners
and floral swags suspended from the upper border

£5,000-7,000

US\$7,600-11,000

€5,700-7,900

PROVENANCE:

Hugo Ruef, Munich, 10 November 1988, lot 1268,
illustrated in colour on the catalogue front page.

Joseph Weiss was the Director of the porcelain factory at
Nymphenburg between 1763 and 1767.

The splendid frame is reminiscent of the work of François de
Cuvilliés (1695-1768), a dwarf best known for the design and
construction of the Cuvilliés Theatre (1751-1755) in Munich,
commissioned by the sitter in the present portrait.

~193

CARL HUMMEL DE BOURDON (AUSTRIAN, C. 1769 - 1840)

Archduke Charles of Austria, Duke of Teschen
(1771-1847) as Grand Master of the Order of the Teutonic
Knights, full-length, in armour, wearing the robes and
insignia of the Order of the Teutonic Knights and the
breast-star of the Imperial Austrian Order of Maria
Theresa, holding a sword; architectural background, with
a plumed helmet resting on a table, the support in the form
of a griffin, sky visible to the right
signed and dated 'C Humel 1801' (lower right)
on ivory

rectangular, 6 $\frac{3}{4}$ x 5 in. (168 x 125 mm.), gold-painted
wooden frame

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

PROVENANCE:

With City Galerie, Vienna, by 1982, as illustrated in the
catalogue of the Salzburger Kunst- und Antiquitätenmesse,
1982, p. 136.

LITERATURE:

H. Fuchs, *Die Österreichische Bildnisminiatur, von den
Anfängen bis zur Gegenwart*, Vienna, 1981, I, illustrated in
colour p. 138, fig. 32 (sitter mis-identified).

H. Fuchs, 'Die österreichische Bildnisminiatur', *Weltkunst*,
1 November 1981, illustrated p. 3201.

The sitter was the third son of Emperor Leopold II (see the
next lot) and Infanta Maria Luisa of Spain. In 1815, he married
Princess Henrietta of Nassau-Weilburg, by whom he had
seven children. He is remembered for his commandment and
reformation of the Austrian army during the Napoleonic Wars.

The present miniature was painted in 1801, the year that the
sitter was elected *Hoch- und Deutschmeister* of the Order of
Teutonic Knights. In 1804, he was succeeded by his brother
Archduke Anton Victor of Austria.



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~194

HEINRICH FRIEDRICH FÜGER (AUSTRO-GERMAN, 1751-1818)

Leopold II (1747-1792), Holy Roman Emperor, in olive green coat, ermine-trimmed cloak, wearing the ribbon of the Order of the Golden Fleece, the sash and breast-star of the Imperial Austrian Order of Maria Theresa and other sashes and a breast-star, powdered hair on ivory

oval, 6½ in. (157 mm.) high, rectangular gilt-wood frame with applied foliate spandrels

£30,000-50,000

US\$46,000-75,000

€34,000-56,000

PROVENANCE:

Herr von Friedland Collection, Vienna, by 1877/1880.

Moriz Mayr (1841-1898) Collection, Vienna.

His wife Therese Mayr, Vienna, by 1905/1926;

sale 'Miniaturensammlung Moriz Mayr'; C. J. Wawra, Vienna, 16 May 1927, lot 44.

EXHIBITED:

Vienna, K. K. Akademie der bildenden Künste, *Historische Kunst-Ausstellung*, 1877, no. 1881 (lent by Herrn von Friedland).

Vienna, Künstlerhaus, *Historische Porträt-Ausstellung*, 1880, no. 121 (lent by Herrn von Friedland).

Vienna, Palais des k. k. Ministerrats-Präsidiums, *Miniaturen-Ausstellung*, 1905, no. 2047 (lent by Theresia Mayr).

LITERATURE:

F. Laban, *Heinrich Friedrich Füger, der Porträtminiaturist*, Berlin, 1905, p. 40, no. 3 (praised as 'one of the most magnificent Füger-miniatures'), illustrated p. 14, fig. 8.

E. Leisching, *Die Bildnis-Miniatur in Oesterreich von 1750 bis 1850*, Vienna, 1907, pp. 115, 238.

A. Stix, *H. F. Füger*, Vienna and Leipzig, 1925, p. 87.

J. de Bourgoing, *Die Wiener Bildnisminiatur*, Vienna, 1926, p. 29, ill. pl. II.

L. R. Schidlof, *The Miniature in Europe*, Graz, 1964, I, p. 275 (praised as 'excellent').

R. Keil, *Heinrich Friedrich Füger 1751-1818*, Vienna, 2009, p. 279, no. 253, illustrated.

The sitter was the second son of Emperor Francis I and Empress Maria Theresa (see the next lot), and as such was a brother of Queen Marie-Antoinette of France. In 1764, he married the Infanta Maria Luisa of Spain, with whom he had sixteen children, including the future Emperor Francis I of Austria and Archduke Charles (see the previous lot).



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(reverse)

~195

**SCHOOL OF ANTONIO BENCINI
(ITALIAN, 1710-1765)
AFTER JOSEPH DUCREUX (1735-1802)**

Double-sided locket containing a miniature of Empress Maria Theresa (1717-1780), in black widow's dress on one side, the other a gentleman, in white coat with silver buttons and yellow collar (by Franz Walter, Austrian, 1733-1804) on ivory ovals, 1½ in. (29 mm.) high, silver frame with pierced surround

£600-800

US\$910-1,200
€680-900

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PIEDMONTESE SCHOOL, CIRCA 1775

Victor Amadeus III of Savoy (1725-1796), King of Sardinia 1773-1796, in gilt-studded armour, scarlet-lined ermine-trimmed cloak, wearing the chain of the Order of the Most Sacred Annunciation, powdered wig on ivory oval, 1¾ in. (35 mm.) high, gilt-metal mount

£600-800

US\$910-1,200
€680-900

PROVENANCE:

Christie's, Geneva, 13 November 1990, lot 224.

King Victor Amadeus III married Infanta Maria Antonia (1729-1785) of Spain in 1750.



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197

197
MARTIN VAN MEYTENS THE YOUNGER
(SWEDISH-AUSTRIAN, 1695-177)

Charles VI (1685-1740), Holy Roman Emperor 1711-1740, in gilt-bordered silver breastplate, crimson robe, wearing the jewel of the Order of the Golden Fleece, the crown of the Holy Roman Empire in the background
 enamel on copper
 oval, 2 1/8 in. (54 mm.) high, gilt-metal mount

£800-1,200 US\$1,200-1,800
 €900-1,300

PROVENANCE:
 Christie's, Geneva, 16 November 1993,
 lot 148 (as 'School of Dinglinger').

Charles, younger son of Emperor Leopold I, succeeded his brother Joseph I in 1711 under the name of Charles VI. He was the father of the future Empress Maria Theresa (see lot 195).



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198
CONTINENTAL SCHOOL, CIRCA 1650

Ferdinand III (1608-1657), Holy Roman Emperor, King of Hungary and Croatia, King of Bohemia and Archduke of Austria, in silver breastplate, lace collar, wearing the red sash of an order
 enamel on gold
 oval, 1 1/4 in. (32 mm.) high, gold mount, patterned counter-enamel

£600-800 US\$910-1,200
 €680-900

PROVENANCE:
 Christie's, London, 16 December 1980,
 lot 214 (as by Pierre Signac, part lot).

Emperor Ferdinand III held the title of King of Hungary and King of Bohemia before succeeding his father, Emperor Ferdinand II, as Holy Roman Emperor. He held the post of Head of the Imperial Army in the Thirty Years War and led the peace party at court, taking part in the negotiations for the Peace of Prague with the Protestant States. Ferdinand married three times, firstly to his cousin, the Infanta Maria Anna of Spain who bore him two sons: Ferdinand IV and Leopold. The young Ferdinand succeeded his father to the throne on his death in 1657.



199

VARIOUS PROPERTIES

***199**
GENEVA SCHOOL, CIRCA 1780

A gentleman, in purple coat, white waistcoat and frilled jabot, powdered bag wig, styled *en queue*
 enamel
 oval, 2 1/8 in. (54 mm.) high, gilt-metal mount

A handwritten label on the reverse is inscribed in ink: 'Email, garanti / de l'école genevoise / du 18^e siècle / Anc. col. colonel Galiffé'

£1,000-1,500 US\$1,600-2,300
 €1,200-1,700

PROVENANCE:
 Jacques Salmanowitz (d. 1966) Collection, Versoix.
 Christie's, Geneva, 28 April 1976, lot 199.



200

200

CONTINENTAL SCHOOL, CIRCA 1700

A gentleman, in brown coat and lace jabot with blue ribbon, lace at his sleeves, with blue drapery, long powdered wig, his right arm resting on a table; curtain and pillar background

on vellum

oval, 3 $\frac{1}{16}$ in. (100 mm.) high, gilt-metal mount

The reverse of the backing card inscribed in ink '*Fransk mästare / fr. 1700-talets / början*'

£800-1,200

US\$1,200-1,800

€900-1,300

THE PROPERTY OF A PRIVATE COLLECTOR

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NICOLAS LAFRENSSEN THE ELDER (SWEDISH, 1698-1756)

Frederick I (1676-1751), King of Sweden 1720-1756, in gilt-edged silver breastplate, gold embroidered blue coat with ermine lining, long powdered curling wig; landscape background

on parchment

oval, 2 $\frac{3}{16}$ in. (55 mm.) high, circular gilt-metal mount

£500-700

US\$760-1,100

€570-790

The sitter was the son of Charles I, Landgrave of Hesse-Cassel (see lot 128) and Princess Maria Amalia of Courland. He married firstly Louise Dorothea, Princess of Prussia and secondly, Ulrika Eleonora, Princess of Sweden, through whom he became King of Sweden in 1720. He became Landgrave of Hesse-Cassel in 1730 and as both of his marriages were childless, he was succeeded as Landgrave of Hesse-Cassel by his brother, William VIII (see lot 126).



201



202

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CARL-LUDWIG VON PLÖTZ (DANISH, 1804-1849)

Christian VIII (1786-1848), King of Denmark 1839-1848, seated on a red upholstered chair, in blue coat, wearing orders including the breast-star of the Order of the Elephant

signed 'C v Plötz' (lower right)

on ivory

oval, 1¼ in. (33 mm.) high, pierced silver frame embellished with scrolls, flowers and a royal crown

£800-1,200

US\$1,200-1,800

€900-1,300

PROVENANCE:

Christie's, Geneva, 25 May 1993, lot 101.

Christian VIII of Denmark married, firstly, Princess Charlotte of Mecklenburg-Schwerin and, secondly, Princess Caroline of Schleswig-Holstein.

A miniature of Christian VII of Denmark by Theodor Friedrich Stein mounted in a very similar frame to the present miniature is in the Danish Royal Collection (see T. Holck Colding, *Miniature- og Emaillmaleri i Danmark 1606-1850*, Copenhagen, 1991, illustrated in colour, plate volume, p. 140, no. 277).

~203

JOHAN-WILHELM-CARL WAY (SWEDISH, 1792-1873)

Charles XV (1826-1872), King of Sweden and Norway 1859-1872, in gold-bordered blue coat with gold frogging and tassels, tasseled gold cords tied at front, wearing the breast-star of the Swedish Order of the Seraphim, beard and moustache

on ivory

rectangular, 3¼ x 2 in. (77 x 51 mm.), gilt-metal frame with foliate spandrels

£600-800

US\$910-1,200

€680-900

Charles XV was the grandson of King Charles XIV John of Sweden.

An oval, head and shoulders portrait by Way which corresponds with the present miniature is illustrated in J. Nimmergut and A.-M. Wager, *Miniaturen. Dosen*, Munich, 1982, p. 216, no. 262.



203



~204

GERMAN SCHOOL, CIRCA 1630

Johann Georg I (1585-1656), Elector of Saxony
1611-1656, in white lawn collar, wearing a red sash,
powdered wig
oil
oval, 1 $\frac{3}{4}$ in. (30 mm.) high, gilt-metal frame with
tortoiseshell surround

£600-800

US\$910-1,200

€680-900

PROVENANCE:

Christie's, London, 26 June 1979, lot 69 (the sitter
mis-identified as a gentleman of the Pache family,
Scandinavian School).

The sitter was the second son of Elector Christian I of Saxony
and Sophie of Brandenburg. He was married twice; first, to
Sibylle Elisabeth of Württemberg, who died in 1606 giving birth
to a stillborn son, and secondly to Magdalene Sibylle, daughter
of Albert Frederick, Duke of Prussia, with whom he had
ten children.

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CIRCLE OF GEORGE DE MARÉES, CIRCA 1770

Prince Clemens Wenceslaus of Saxony (1739-1812),
in ermine robe, bands, wearing a badge of an order
suspended from a red *moiré* ribbon around his neck;
interior background
on vellum
oval, 2 $\frac{3}{4}$ in. (72 mm.) wide, gilt-metal mount with
wooden reverse

£800-1,200

US\$1,200-1,800

€900-1,300

The sitter was a prince of the House of Wettin and was
Archbishop-Elector of Trier from 1768 to 1803, Prince-Bishop
of Freising from 1763 to 1768 and Prince-Bishop of Regensburg
from 1763 to 1769. He was the ninth child of the Prince-Elector
Frederick Augustus III of Saxony and King of Poland.



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CARL-FRIEDRICH NAUMANN (GERMAN, 1813-1859)

Johann I (1801-1873), King of Saxony 1854-1873, in dark blue military uniform with silver-figured red collar and red-piped silver epaulettes, wearing the jewel of the Order of the Golden Fleece, the green *moiré* sash and breast-star of the Royal Saxon Order of the Rue Crown and the breast-star of the Royal Saxon Military Order of St Henry

signed 'C. Naumann.' (lower left)

on ivory

1 3/4 in. (45 mm.) diam., gilt-metal frame

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Christie's, Geneva, 16 May 1995, lot 219.

The sitter was one of the sons of Duke Maximilian of Saxony and his wife Princess Caroline of Parma. In 1854, he succeeded his brother Frederick-Augustus II as King of Saxony. Among the children from his marriage to Princess Amalia of Bavaria, celebrated in 1822, were the future King Albert I of Saxony and Princess Elisabeth, later Duchess of Genoa. A miniature depicting the latter, also by Naumann, was in the Collection of the late King Umberto II of Italy, sold Sotheby's, Geneva, 12 November 1984, lot 73.

Carl-Friedrich Naumann (1813-1859) was appointed Court Miniaturist to the King of Saxony in 1855.

Ψ-206

JEREMIA DAVID ALEXANDER FIORINO (GERMAN, 1797-1847)

Anton (1755-1836), King of Saxony 1827-1836, in red coat with gold facings and gold-embroidered collar, silver epaulettes, wearing the green sash of the Royal Saxon Order of the Rue Crown and the jewel of the Order of the Golden Fleece

signed and indistinctly dated 'Fiorino [...]' (mid-right)

on ivory

oval, 1 1/8 in. (43 mm.) high, silver frame with a later pierced diamond and ruby-set surround

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Gustav Klemperer Edler von Klemenau (1852-1926) Collection, Dresden.

Frau Geheimrat Charlotte von Klemperer, *née* Engelmann (1857-1934), Dresden.

Lempertz, Cologne, 23 March 1991, lot 49 (11,000 DM).

LITERATURE:

H. Buchheit, *Miniaturen aus der Sammlung Gustav von Klemperer*, Dresden, 1928, pp. 15, 39, no. 67, illustrated pl. 9, no. 67 (the signature and date as "Fiorino 19(?)", the stones as rhinestones).

S. Henle, 'Adel und Mopsorden', *Frankfurter Allgemeine Zeitung*, 30 March 1991, no. 75, p. 33.

Weltkunst, 1 June 1991, p. 1672, no. 11.

'Das Preisbild. Folge 380: Porträt-Miniaturen', *Antiquitäten-Zeitung*, 1991, illustrated p. 256, no. 8.

Anton of Saxony was the fifth but third surviving son of Frederick Christian, Elector of Saxony, and Maria Antonia of Bavaria. He succeeded his brother Frederick Augustus I (see lots 252 and 290) as Elector in 1827, at the age of 71. In 1782, he married Princess Caroline of Savoy, but she died after one year of marriage. In 1787, he married Archduchess Maria Theresia of Austria. None of their four children survived infancy. He was succeeded by his nephew, Frederick Augustus II.

This miniature is after a full-scale oil on canvas portrait by Carl Christian Vogel von Vogelstein, painted in 1827, and now in the Galerie Neue Meister, Dresden, Gal.-Nr. 3340. Another very similar signed version by Fiorino is in the Gemäldegalerie Alte Meister, Dresden, Gal.-Nr. M 199 A.



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ERNST BASTANIER, 1876

German Emperor William I (1797-1888), in military uniform, red-piped blue coat with silver buttons and epaulettes, wearing numerous orders, including the Royal Prussian Order 'Pour le Mérite' and the Iron Cross signed and dated 'E. Bastanier Berlin 1876' (mid-left)

enamel
oval, 1 1/8 in. (49 mm.) high, gilt-metal frame, the edge engraved 'Guillaume I.r. Roi de Prusse. Premier empereur d'Allemagne._ 1797-1888'

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Christie's, Geneva, 25 May 1993, lot 102.

William I (1797-1888), second son of King Frederick William III of Prussia (see lot 153) and Queen Luise of Prussia (see lot 150), became regent for his elder brother King Frederick William IV (see lot 152) in 1858, and King of Prussia in 1861. He was proclaimed Emperor in 1871. He had married Augusta of Saxe-Weimar in 1829.

For other enamels by Bastanier, including portraits of King Carol and Queen Elizabeth of Romania, dated 1894 and set into a presentation guest book, see Sotheby's, Geneva, 14 November 1985, lot 347.



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JOHANN HEUSINGER (GERMAN, 1769-1846)

Prince Frederick Ludwig of Prussia (1794-1863), in blue coat with silver-embroidered red collar, silver aiguillettes, wearing the breast-star of the Royal Prussian Order of the Black Eagle and the cross of the Royal Prussian Order of the Red Eagle signed with initials and dated 'I. H. p. & c. 1812.'

(lower right)

on ivory

oval, 3 in. (75 mm.) high, brass frame with pearl surround, the reverse engraved 'Prince / Frédéric / de / Prusse'

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

Sotheby's, London, 20 July 1981, lot 45.

The sitter was the eldest son of Prince Louis Charles of Prussia by his wife Duchess Frederica of Mecklenberg-Strelitz. In 1817, he married Princess Luise of Anhalt, daughter of Duke Alexius of Anhalt-Bernburg. They had two sons.

A similar miniature, in which the sitter is wearing a slightly different uniform, was sold within a panel of six other miniatures depicting the sitter's family, Sotheby's, London, 15 November 1982, lot 27a.

-210

CHRISTIAN WILHELM UNGER (GERMAN, 1775-1855)

Two miniatures of Prince Adolphus, Duke of Cambridge (1774-1850): in red coat with black collar embroidered in gold with oak leaves, gold epaulette and aiguillettes, black stock, wearing the breast-star of the Order of the Garter and the breast-star of the Royal Guelphic Order; *and*, in blue coat with black collar, black stock, wearing the blue sash of the Order of the Garter (English School, circa 1820)

both on ivory

oval, $3\frac{1}{8}$ in. (78 mm.) high, gilt-metal bezel; rectangular, $3\frac{1}{16}$ x $2\frac{3}{4}$ in. (93 x 71 mm.), gilt-metal mount within ormolu frame, respectively

The latter with H. J. Hatfield trade label on the backing card.

(2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Adolphus, 1st Marquess of Cambridge (1868-1927).

The Property of a Lady, from the Estate of the late the Most Honourable Adolphus, 1st Marquess of Cambridge, G.C.B., G.C.V.O., C.M.G. (1868-1927); Christie's, London, 16 December 1975, lot 77 (as probably by Huet Villiers, illustration incorrectly numbered as lot 76), and lot 53 (as by Sir William C. Ross), respectively.

The latter: Sotheby's, Geneva, 16 November 1993, lot 30 (as Circle of William Egley, circa 1850).

The sitter was the seventh son of King George III (see lot 154) and Queen Charlotte (see lot 155). In 1818, he married Princess Augusta, daughter of Prince Frederick of Hesse. From 1816 to 1837, he served as Viceroy of the Kingdom of Hanover.



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(part)

-211

CHRISTIAN WILHELM UNGER (GERMAN, 1775-1855)

Prince George of Hesse-Cassel (1793-1881), in red-piped blue coat with red collar, red and white epaulettes and aiguillettes, wearing numerous orders including the cross and breast-star of the Royal Guelphic Order, the Royal Prussian Military Medal of 1813/1814, the cross of the Military Order of Merit of Hesse-Cassel and the breast-star of the Order of the Golden Lion of Hesse-Cassel

on ivory

oval, $3\frac{1}{16}$ in. (77 mm.) high, gilt-metal bezel, the reverse with paper label inscribed in pen 'Prince of Hesse-Cassel'

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Adolphus, 1st Marquess of Cambridge (1868-1927).

The Property of a Lady, from the Estate of the late the Most Honourable Adolphus, 1st Marquess of Cambridge, G.C.B., G.C.V.O., C.M.G. (1868-1927); Christie's, London, 16 December 1975, lot 78 (as of Prince George or Prince Frederick of Hesse-Cassel, probably by Huet Villiers).

The sitter was a son of Landgrave Frederick of Hesse-Cassel and his wife Landgravine Caroline, *née* Princess of Nassau-Usingen.





GOLD BOXES
LOTS 212-298





212



212
A GOLD BROOCH SET WITH AN ITALIAN MICROMOSAIC PLAQUE
ROME, CIRCA 1810

circular blue-glass plaque, the micromosaic depicting a view of the Via Sacra in the Roman Forum, within a pierced mount; *together with* a cartouche-shaped red hardstone plaque, the micromosaic depicting the Temples of Paestum, Naples
1¼ in. (33 mm.) diam. and 1⅝ in. (36 mm.) wide respectively (2)

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

Paestum is the classical Roman name of a major Graeco-Roman city in the Campania region of Italy. It is located in the north of Cilento, near the coast about 85 km south-east of Naples in the province of Salerno, and belongs to the commune of Capaccio, officially also named Capaccio-Paestum. The main features of the site today are the standing remains of three major temples in the Doric style, dating from the first half of the 6th century BC. These were dedicated to Hera and Poseidon, although they have traditionally been identified as a basilica and temples of Neptune and Ceres, owing to 18th-century mis-attribution.



214



214

213
A JEWELLED GOLD BROOCH SET WITH AN ITALIAN MICROMOSAIC PLAQUE
ROME, CIRCA 1800

oval plaque set into hardstone, the micromosaic depicting the Madonna, the gold mount stamped with pellets and set at intervals with pearls, with suspension loop, in associated green leather case
1¼ in. (38 mm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

214
AN ITALIAN GOLD BRACELET SET WITH A MICROMOSAIC PLAQUE
ROME, CIRCA 1840

oval plaque set into coloured blue glass depicting a view of the Ponte Lucano at Tivoli, within cast and chased gold floral border with chain link bracelet; *together with* a gilt-metal painted jewellery box, the cover set with a micromosaic plaque on black glass depicting the Mausoleum of Cecilia Metella

2 in. (50 mm.) and 2¼ in. (57 mm.) wide respectively (2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

The best of the Via Appia tombs, the Mausoleum of Cecilia Matella is situated along the ancient Appian Way at the top of a hillock. Cecilia was the daughter-in-law of Crassus, a 1st-century BC land mogul and Julius Caesar's financier.

215

A GOLD LOCKET SET WITH AN ITALIAN MICROMOSAIC PLAQUE

THE MICROMOSAIC ROME, CIRCA 1810

oval glazed plaque, depicting a brown and white hound seated on grass and looking over his right shoulder, against a black ground within a red *tesserae* border, within polished gold mount with suspension ring

1¼ in. (32 mm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



215

216

AN ITALIAN MICROMOSAIC PLAQUE

ROME, CIRCA 1800

oval copper plaque, the micromosaic depicting a pug dog lying on a grassy bank with two colourful birds, sky-blue background with black and red *tesserae* border

2⅞ in. (53 mm.) wide

£6,000–8,000

US\$9,100–12,000

€6,800–9,000



216

217

A GOLD BROOCH SET WITH AN ITALIAN MICROMOSAIC PLAQUE

ROME, CIRCA 1800

oval red hardstone plaque, the micromosaic depicting a tri-colour spaniel lying on a grassy bank with mountains beyond, chased foliate and *rocaille* mount, in associated brown leather case

2¼ in. (58 mm.) wide

£4,000–6,000

US\$6,100–9,000

€4,500–6,700



217



218
AN ITALIAN MICROMOSAIC PAPERWEIGHT AND
TWO ITALIAN MICROMOSAIC PLAQUES

ROME, CIRCA 1820

oval plaque depicting a soldier standing before a boulder, set into a black hardstone mount; *together with* an oval plaque depicting a couple in a landscape with a goat, the gentleman drinking from a bowl, the lady holding a basket of washing, set into a black glass mount; *together with* a cartouche-shaped plaque depicting a hunter's family, the wife and child seated on a log, the hunter standing and leaning on his gun, set into a black glass mount

2¾ in. (70 mm.) high, 2 in. (52 mm.) wide and 1¾ in. (46 mm.) wide respectively

(3)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



218



THE PROPERTY OF A EUROPEAN GENTLEMAN

219
AN ITALIAN MICROMOSAIC PLAQUE

ROME, CIRCA 1800

rectangular plaque, the micromosaic depicting the Doves of Pliny, with a chased gilt-metal surround and wood frame

3¾ in. (95 mm.) wide

£4,000–6,000

US\$6,100–9,000

€4,500–6,700



219

VARIOUS PROPERTIES

220

AN ITALIAN MICROMOSAIC PLAQUE

ROME, CIRCA 1800

rectangular plaque depicting the Pantheon in Rome, within chased gold frame

2¾ in. (70 mm.) wide

£7,000–10,000

US\$11,000–15,000

€7,900–11,000

The Pantheon is one of the best preserved of Rome's monuments. Built in the reign of Hadrian between 120 AD and 125 AD as a temple dedicated to all the gods, the Pantheon is now a church, Santa Maria al Martires, so called because the bones of martyrs removed from the Catacombs in 609 AD were placed there. Amongst other notable figures the artist Raphael is also interred there.



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AN AUSTRIAN ENAMELLED GOLD-MOUNTED TORTOISESHELL SNUFF-BOX SET WITH THREE MICROMOSAIC PLAQUES

THE BOX, BY JOHANN KARL RETZER (FL. 1802–1827), MARKED, VIENNA, CIRCA 1806, THE MICROMOSAICS, ROME, CIRCA 1800

rectangular tortoiseshell box with rounded corners, the cover set with three octagonal micromosaic plaques, the central one depicting a swan, the two on either side depicting Roman ruins, on a *sablé* gold ground chased with *cornucopiae* and bull-rushes within an opaque blue enamel frame

3½ in. (88 mm.) wide

£10,000–15,000

US\$16,000–23,000

€12,000–17,000



222

222
AN ITALIAN GILT-METAL MOUNTED HARDSTONE
BONBONNIERE SET WITH A MICROMOSAIC PLAQUE
 ROME, CIRCA 1820

circular porphyry silver-gilt mounted box, the detachable cover set with a micromosaic plaque depicting a brown and white dog seated and tied to a tree stump by his red collar and lead, a butterfly behind him, against a dark blue background with red and white *tesserae* border
 3 in. (75 mm.) diam.

£8,000–10,000

US\$12,000–15,000
 €9,000–11,000

~223
AN ITALIAN IVORY AND TORTOISESHELL PRESENTATION
BONBONNIERE

NAPLES, CIRCA 1800

circular tortoiseshell-lined ivory box inset with tortoiseshell rings, the detachable cover set with a gold medallion cast and chased with a profile portrait of Charles IV de Bourbon (1748–1819), King of Spain 1788–1808, and Maria Luisa of Parma (1751–1819), Queen of Spain 1788–1808
 3 in. (76 mm.) diam.

£10,000–12,000

US\$16,000–18,000
 €12,000–13,000

Charles was the second son of Charles III of Spain and his wife Maria Amalia of Saxony. He was born in Naples whilst his father was king of the Two Sicilies. His elder brother Don Felipe was passed over for the two thrones as he was mentally retarded and epileptic. Charles was called *el Cazador*, the Hunter, due to his preference for sport and hunting over affairs of state. Many considered him to be amiable but simple-minded.



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**AN ITALIAN GOLD-MOUNTED TORTOISESHELL SNUFF-BOX SET
WITH A MICROMOSAIC PLAQUE**

THE MICROMOSAIC ATTRIBUTED TO GIACOMO RAFFAELLI, (FL. 1753-1836),
ROME, CIRCA 1815

rectangular gold-lined tortoiseshell box with waisted sides, the cover
set with a micromosaic plaque depicting two guinea-pigs on a grassy
bank in a landscape with mountains beyond, within polished
gold frame

3 $\frac{3}{8}$ in. (88 mm.) wide

£18,000–22,000

US\$28,000–33,000

€21,000–25,000

This micromosaic is very similar in subject and style to another rare, and possibly unique micromosaic, a copy of German-born painter Franz Werner von Tamm's *Two guinea-pigs with cabbage and grapes*, sold in these rooms 27 March 2007, lot 50. After starting his career in his native Hamburg and then Vienna, von Tamm (d. 1724) spent from 1685 to 1691 in Rome, where he gained access to, and commissions from, a number of important Roman patrician families.

One of the most celebrated artists in the fields of mosaics and hardstones and credited with the actual invention of micromosaics, Giacomo Raffaelli (1753-1836) was extensively patronised by Pope Pius XV (d. 1799), and worked in both the Vatican workshops as well as from his own studio in the Piazza di Spagna. Raffaelli's micromosaics are characterised by a stylised technique which is very formal and two-dimensional in its execution. His *tesserae*, mostly square or rectilinear and uniform in size, tend to be laid down in very linear patterns, even when depicting modelled forms such as the randomness of animal fur. Raffaelli often depicted animals in his work and these mosaics were usually small in size. Examples of these works can be found in the Victoria and Albert Museum, the Vatican Museums and the Hermitage as well as in private collections.





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AN ITALIAN SILVER-GILT MOUNTED HARDSTONE SNUFF-BOX

ROME, CIRCA 1820

rectangular aventurine quartz box with silver-gilt mounts, the cover inset with an oval micromosaic plaque depicting the Piazza San Pietro in Rome

2½ in. (64 mm.) wide

£3,500–5,500

US\$5,300–8,300

€4,000–6,200

226

AN ITALIAN SILVER-GILT MOUNTED HARDSTONE SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE

ROME, CIRCA 1810

rectangular porphyry box, the cover set with an oval micromosaic plaque depicting a view of the Ponte Lucano at Tivoli

3⅜ in. (85 mm.) wide

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

The graceful seven-arched bridge of Ponte Lucano stretches across the banks of the Anio River. Dating from the first century BC and extending the ancient consular road of Via Tiburtina, the bridge served the road from Tivoli to Rome until the mid-twentieth century and remained in use to cars until just a few years ago. The bridge forms part of an archaeological landscape that includes the remains of the mausoleum of Plautii, built in the first century BC, and a sixteenth century public inn. It also acts as a gateway to the Villa Adriana, now a world heritage site.



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AN ITALIAN SILVER-MOUNTED HARDSTONE SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE

THE BOX, BY LUIGI MASCELLI (FL. 1804-1825), MARKED, WITH THE ROME TOWN MARK, CIRCA 1810, THE MICROMOSAIC, ROME, CIRCA 1815

rectangular silver-mounted grey porphyry box with canted corners, the cover set with an oval micromosaic plaque depicting the tomb of Cecilia Metella

3⅝ in. (92 mm.) wide

£6,000–8,000

US\$9,100–12,000

€6,800–9,000



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~228

**AN ITALIAN GOLD-MOUNTED WOOD BONBONNIERE
SET WITH A MICROMOSAIC PLAQUE**

THE BOX, BY FRANÇOIS-MARIE GONET (FL. 1800-ONWARDS), MARKED, PARIS, WITH THE PARISIAN RESTRICTED WARRANTY MARK FOR GOLD 1819-1838, THE MICROMOSAIC ATTRIBUTED TO GIACOMO RAFFAELLI (1753-1836), ROME, CIRCA 1800

circular gold-mounted wooden box with tortoiseshell lining, the detachable cover set with a micromosaic plaque depicting a colourful butterfly perched on a small branch within a landscape, within a red, white and black *tesserae* border
2½ in. (65 mm.) diam.

£8,000–12,000

US\$12,000–18,000
€9,000–13,000

Butterflies were a popular subject for artists working in micromosaics and several examples have been sold by Christie's in recent years. These have included one from the Dr. Anton C.R. Dreesmann Collection, Christie's, London, 11 April 2002, lot 894, and one from the property of Diana Keggie, Christie's, South Kensington, 30 November 2005, lot 136. For another butterfly micromosaic by Giacomo Raffaelli see *D. Petochi, I mosaici minuti Romani*, Florence, 1981, p. 111, pl. 33.



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**AN ITALIAN GOLD-MOUNTED HARDSTONE BONBONNIERE
SET WITH A MICROMOSAIC PLAQUE**

ROME, CIRCA 1790/1800

circular grey porphyry box with chased gold mounts, the cover set with a circular micromosaic plaque depicting a colourful bird and butterfly perched on a branch, pale blue background within a red, white and dark blue *tesserae* border
2½ in. (65 mm.) diam.

£10,000–15,000

US\$16,000–23,000
€12,000–17,000

A similar bird micromosaic signed by Giacomo Raffaelli, 1783, is illustrated in *D. Petochi, I mosaici minuti Romani dei secoli XVIII e XIX*, Rome, 1981, p. 181, no. 8.



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231
AN ITALIAN MICROMOSAIC PLAQUE

ROME, CIRCA 1800

circular gilt-metal mounted micromosaic plaque depicting the Pyramid of Cestius, with wood frame
2½ in. (54 mm.) diam.

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



231

~232
AN ITALIAN GOLD-MOUNTED TORTOISESHELL BONBONNIERE SET WITH A MICROMOSAIC PLAQUE

ROME, CIRCA 1820

circular tortoiseshell box with horn lining, the cover set with a micromosaic plaque depicting the Via Sacra in the Roman Forum
3⅞ in. (80 mm.) wide

£6,000–8,000

US\$9,100–12,000

€6,800–9,000



232

~230

A FRENCH GOLD-MOUNTED TORTOISESHELL BONBONNIERE SET WITH A MICROMOSAIC PLAQUE

THE BOX, BY ROGER MATHIAS (FL. 1800–1833), MARKED, PARIS, WITH THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD, THE MICROMOSAIC, ROME, CIRCA 1810

circular gold-lined tortoiseshell box, the cover set with a micromosaic plaque depicting the Falls at Tivoli, within polished gold frame
2½ in. (65 mm.) diam.

£6,000–8,000

US\$9,100–12,000

€6,800–9,000



~233

**AN ITALIAN GOLD-MOUNTED TORTOISESHELL BONBONNIERE
SET WITH A MICROMOSAIC PLAQUE**

ROME, CIRCA 1815, THE MICROMOSAIC ATTRIBUTED TO CLEMENTE CIULI (FL. FIRST HALF
NINETEENTH CENTURY)

circular gold-mounted tortoiseshell box, the detachable cover set with a *chiaroscuro*
micromosaic plaque, depicting a young lady in profile with a laurel wreath in her hair,
against a dark green background
3 1/8 in. (78 mm.) diam.

£15,000–20,000

US\$23,000–30,000

€17,000–22,000

Ciuli is mentioned by Paul Marmottan (*Les arts en Toscane sous Napolon. La Princesse Elisa*, Paris, 1901, p. 114) as one of the most celebrated Roman mosaicists during the period of the French occupation who specialised in *chiaroscuro* pieces. Few mosaics by Ciuli have been recorded but a signed mosaic of a head of Bacchus on a snuff-box by Adrien-Jean-Maximilien Vachette is in the Gilbert Collection (J. Hanisee Gabriel, *The Gilbert Collection. Micromosaics*, London, 2000, illustrated in colour, p. 100, no. 44). Another signed example of his work, the bust of Jupiter, on a snuff-box, which belonged to Luciano Bonaparte, is in the Museo Napoleonico, Rome.



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235

AN ITALIAN GOLD AND ENAMEL BROOCH

BY CASTELLANI, MARKED, ROME, CIRCA 1880

inverted pear-shaped gold-mounted brooch, the cover inset with a circular micromosaic plaque in blue and white *tesserae* depicting the Chi-Rho symbol, in gold rope-twist frame with blue, red and white floral *tesserae* border, the reverse with a glazed compartment; *together with* a gold pin surmounted by an owl above a micromosaic plaque, the plaque bearing, in red and white *tesserae*, the word 'ROMA' 1 in. (26 mm.) high and 4 in. (102 mm.) long respectively (2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

The Greek Chi Rho symbol represented Christ in Christian art from the fourth century. Castellani was known for incorporating ancient, medieval, and modern intaglios and cameos, as well as Egyptian scarabs and micromosaics into their pieces. The firm was the first to place micromosaics, often with Early Christian, Byzantine, and Egyptian designs, in archaeological style frames. In early Rome a dead owl nailed to the door of a house averted all evil that it supposedly had earlier caused. To hear the hoot of an owl presaged imminent death. The deaths of Julius Caesar, Augustus, Commodus Aurelius, and Agrippa were apparently all predicted by an owl. '...yesterday, the bird of night did sit Even at noonday, upon the market place, Hooting and shrieking', Shakespeare, *Julius Caesar*, Act 1, Scene 3.



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234

AN ITALIAN GOLD-MOUNTED MICROMOSAIC BROOCH

BY CASTELLANI (FL. 1814–1930), ROME, CIRCA 1850

circular micromosaic plaque set as a brooch, with Greek lettering translating as 'My Light' or 'My Husband', within a greek-key pattern border and gold rope-twist frames, signed Castellani 1½ in. (42 mm.) wide

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

LITERATURE:

S. Weber Soros and S. Walker, *Castellani and Italian Archaeological Jewelry*, New York, 2004, ill. p. 166.

The founder of Castellani, Fortunato Pio Castellani, first opened his shop in Rome in 1814. In 1826, he met his lifelong friend and collaborator Michaelangelo Caetani and their company became the most original and prolific producer of jewellery in the 'archaeological' style, so called because most of their work was based on actual Etruscan, Greek or Roman jewellery. This followed the excavation of Etruscan tombs in the area around Rome in the 1830s.



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THE PROPERTY OF A GENTLEMAN

236

A CONTINENTAL ENAMELLED GOLD CIGARETTE CASE

POSSIBLY VIENNA, CIRCA 1900, STRUCK WITH SWISS IMPORT MARK FOR 18 CARAT GOLD

flattened rectangular box, the cover, sides and base chased with c-scrolls, flowers and foliage on a *sablé* ground, the two ends of polished gold, the cover applied with a raised enamelled monogram of Nicolas II of Russia (1868–1918), Tsar of Russia 1894–1917, sapphire-set thumbpiece 3½ in. (80 mm.) wide

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

~237

**A FRENCH GOLD-MOUNTED
TORTOISESHELL SEWING NECESSAIRE**

MAKER'S MARK INDISTINCT, PARIS, CIRCA
1800, STRUCK WITH THE FRENCH POST-1838
RESTRICTED WARRANTY MARK FOR GOLD

tapering rectangular tortoiseshell box,
the cover inlaid with a mother-of-pearl
chinoiserie scene depicting a seated gentleman
playing a drum under a palm-tree, within a
scrolling mother-of-pearl border and *piqué*
gold frame, the fitted interior containing a
pair of gold-mounted steel scissors, a gold
bodkin-case, a gold thimble, a gold bodkin
and a gold-mounted steel bradawl, each
chased with scrolls and foliage, brass
push-piece

4¾ in. (120 mm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



237



238

238

AN ITALIAN ENAMELLED GOLD SNUFF-BOX

TURIN, CIRCA 1830

rectangular box with lobed sides, the cover
centred with an engraving depicting the
Doge's Palace in the Piazza San Marco,
Venice, within a shaped cartouche with
opaque blue and white *taille d'épargne* foliate
border and blue enamel flowerheads at each
corner, the sides and base panel boldly chased
with floral scrolls, strapwork and *rocaille* on a
sablé ground, in fitted pink leather case, the
interior stamped *VENTRELLA*
3 in. (75 mm.) wide

£5,000–7,000

US\$7,600–11,000

€5,700–7,900



239

THE PROPERTY OF A EUROPEAN GENTLEMAN

239

A LOUIS XVI TWO-COLOUR GOLD SNUFF-BOX

BY PIERRE-LUCIEN JOITTEAU (FL. 1773-1793), MARKED, PARIS, 1776/1777, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE 1774-1780

elongated oval box, the hinged cover, sides and base with panels of peaked engine-turning within gadrooned borders, the cover centred by a swirling chased rosette

3 $\frac{7}{8}$ in. (98 mm.) wide

2 $\frac{1}{4}$ oz. (76 gr.)

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

PROVENANCE:

Christie's, Geneva, 17 May 1994, lot 70.

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

~240

A GEORGE III JEWELLED GOLD-MOUNTED GLASS AND HARDSTONE NECESSAIRE

LONDON, CIRCA 1765/1770

tapering flattened rectangular glass *étui* painted to resemble beige agate, with slightly arched hinged agate cover and base, pierced gold cagework mounts stamped with reeded scrolls and foliage, the obverse and reverse of cover and base applied with gold foliate filigree work set with diamonds, emeralds and rubies, the interior fitted with a pair of gold-mounted scissors, a chased gold folding-knife, a chased gold ear-spoon, a chased gold bodkin-case, a gold bodkin and file and two gold-mounted ivory tablets, diamond-set button push-piece

4 $\frac{1}{16}$ in. (104 mm.) high

£5,000–7,000

US\$7,600–11,000

€5,700–7,900



240



241

VARIOUS PROPERTIES

241

AN AUSTRIAN VARI-COLOUR GOLD SNUFF-BOX

PROBABLY VIENNA, CIRCA 1810

rectangular box with rounded corners, the cover and sides chased with vari-colour gold foliage and flowers on a *sablé* ground, the base of polished gold

3 $\frac{7}{8}$ in. (92 mm.) wide

4 $\frac{7}{8}$ oz. (138 gr.)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000



242

242

A SWISS VARI-COLOUR GOLD SNUFF-BOX

GENEVA, CIRCA 1790

rectangular box with waisted sides, the sides and base set with panels of peaked engine-turning within chased gold frames, the vari-colour gold cover centred with an enamel riverside landscape, with cattle drinking in the shallows and mountains beyond, the sky on a sun-burst engine-turned ground, within chased and foliate borders with slightly raised scroll thumbpiece

3 1/8 in. (78 mm.) wide

£10,000–15,000 US\$16,000–23,000

€12,000–17,000

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

243

A GERMAN ENAMELLED GOLD SNUFF-BOX

PROBABLY BY FRERES JORDAN (FL. 1790–1820), MARKED, BERLIN, CIRCA 1795, THE FLANGE STAMPED WITH INVENTORY NUMBER 2192

rectangular box with canted corners, the sides and base with panels of translucent dark blue enamel with opaque green enamel horizontal stripes, within opaque sky-blue enamel borders and white enamel frames, the outer borders of chased gold, the cover centred with a rectangular enamel of a peasant family gathered at the doorway of their cottage receiving news from a boy, in a wooded landscape with the sea and a sailing ship in the far distance, the four white enamel pilasters engraved with *taille d'épargne* gold vases

3 3/4 in. (95 mm.) wide

£7,000–10,000 US\$11,000–15,000

€7,900–11,000



243

LITERATURE:

H. G. Bunke, *Dosen: ein Brevier*, Brunswick, 1960, p. 12, illustrated p. 13.

It has been suggested that boxes bearing the marks *FJ* - with laurel above, with or without a sunray mark and a crossed-S mark, previously attributed to François Joanin, Geneva, are the work of Huguenot goldsmiths who flourished in the Rhineland in the late eighteenth and early nineteenth centuries, most notably in Hanau and Berlin. Characterized with the same shallow construction, canted corners and style of decoration and bearing an inventory number struck on the right-hand rim of the cover their production seems to date from circa 1790 to circa 1820. Several boxes similar to the present example are illustrated in the essay *Swiss Snuff-Boxes 1785–1835* written by J. Clarke, in H. Williams, ed. *Enamels of the World 1700–2000 The Khalili Collections*, London, 2009, pp. 293–305.



ANOTHER PROPERTY

244

A GERMAN GOLD-MOUNTED HARDSTONE SNUFF-BOX

WITH THE HANAU TOWN MARK, CIRCA 1780/1790

oval box, the rock-crystal cover and base mounted *à jour* and carved in a diaper-work pattern, chased gold mounts
2¼ in. (58 mm.) wide

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

245

A LOUIS XVI GOLD AND BLUE-GLASS SNUFF-BOX SET WITH A MINIATURE

BY JEAN-BAPTISTE-FRANÇOIS LEBEL (FL. 1774-1806), MARKED, PARIS, 1777/1778, WITH THE CHARGE AND DECHARGE MARKS OF JEAN BAPTISTE FOUACHE 1774-1780

circular box, the cover, sides and base of dark blue glass flecked with gold to simulate lapis-lazuli, the cover inset with an oval *fixé-sous-verre* miniature of dancing peasants with a tower beyond, the gold borders chased with narrow bands of foliage and flowers on a *sablé* ground, with side pilasters chased with trophies, the base with a central expanded flower rosette
2 in. (52 mm.) diam.

The maker's mark shows the initials arranged in horizontal order in two lines, whereas the mark illustrated by H. Nocq, *Le Poinçons de Paris*, Paris, 1928, vol. 3, p. 45, shows the initials arranged in a vertical order.

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

PROVENANCE:

The Massey Mainwaring Collection; Robinson & Fisher, London, 1904.

The Harewood Collection; Christie's, London, 21 April 1964, lot 33.

The son of a shoe-maker William Lebel who worked on the rue du Temple in the parish of St Nicolas, Jean-Baptiste-François Lebel entered his mark on 24 July 1774 working on the Rue aux Fèves and is noted at three other addresses up until 1806.

W. F. B. Massey MP (1845-1907) married Isabelle Mainwaring in 1872 and took her surname. Their collection was based on that of her first husband, C. B. Lee Mainwaring, who began collecting in 1820. The Massey-Mainwaring collection included jewellery, enamels, stained glass, porcelain, paintings and furniture. Substantial parts of the collection were lent to the South Kensington Museum from 1874 until 1904, when most of the collection was sold at auction.





VARIOUS PROPERTIES

~246

A LOUIS XV GOLD-MOUNTED LACQUER AND TORTOISESHELL SNUFF-BOX

MAKER'S MARK INDISTINCT, PARIS, 1769/1770, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774

oval box, the cover, sides and base of Japanese-style gold lacquer painted on an aventurine ground with paeony blooms, reeds and foliage, the cover inlaid with *burgau* mother-of-pearl blooms and leaves, with chased interlaced-ribbon mounts

2 $\frac{1}{8}$ in. (71 mm.) wide

£5,000-7,000

US\$7,600-11,000

€5,700-7,900



247

247

A FRENCH ENAMELLED GOLD SNUFF-BOX

MAKER'S MARK INDISTINCT, PARIS, CIRCA 1800, STAMPED WITH INVENTORY NUMBER 180, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD, THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL STANDARD MARK FOR 18 CARAT GOLD AND THE PARISIAN SMALL GUARANTEE MARK FOR GOLD 1809-1817

rectangular box with canted corners, the cover, sides and base with panels of engine-turning on a *sablé* ground within reeded gold frames, with *taille d'épargne* opaque blue enamel foliate borders 3 $\frac{7}{16}$ in. (87 mm.) wide

£5,000–7,000

US\$7,600–11,000

€5,700–7,900

THE PROPERTY OF A GENTLEMAN

248

A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1800/1810, STAMPED TWICE 18K BELOW A CROWN

rectangular box with canted corners, the cover, sides and base set with panels of wavy horizontal engine-turning forming a *moiré* pattern, within opaque white enamel and *taille d'épargne* black enamel borders 3 $\frac{1}{2}$ in. (88 mm.) wide

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



248

THE PROPERTY OF A GENTLEMAN

249

A SWISS GOLD SNUFF-BOX

BY JEAN-GEORGES REMOND (FL. 1783-CIRCA 1820), MARKED, GENEVA, 1790-1800

rectangular box with canted corners, the cover, sides and base with panels of wave-pattern engine turning, the cover centred with an oval cartouche chased with an altar of love, the base centred with an oval cartouche chased with a floral spray set in an urn, within chased foliate *sablé* borders

3 $\frac{5}{8}$ in. (92 mm.) wide

2 $\frac{3}{4}$ oz. (87 gr.)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000



249

VARIOUS PROPERTIES

***250**

A GERMAN ENAMELLED GOLD SNUFF-BOX

UNIDENTIFIED MAKER'S MARK CT OR CF WITH CROWN ABOVE,
HANAU, CIRCA 1780

narrow oblong box with rounded ends, the cover, sides and
base with panels of horizontal reeded engine-turning within
translucent green enamel frames, with chased foliate
outer borders

3½ in. (88 mm.) wide

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

PROVENANCE:

Succession De Florence J. Gould, Sotheby Parke Bernet,
Monaco, 27 June 1984, lot 2218.

A box of very similar form and decoration and with identical marks
is recorded by L. Selig in *Golddosen Des 18. Jahrhunderts*, Munich,
2007, no. 44, p. 404, ill. p. 508, on a box listed in the 1796
inventory of the collection of Furst Carl Anselm von Thurn and Taxis.



250



251

251

A GERMAN GOLD-MOUNTED HARDSTONE SNUFF-BOX

PROBABLY DRESDEN, CIRCA 1760

oval box, the cover, sides and base of mottled brown agate mounted *à jour* in reeded gold
mounts, with scrolling floral thumbpiece

3⅓ in. (97 mm.) wide

£6,000–8,000

US\$9,100–12,000

€6,800–9,000



(base)

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

~252

AN IMPORTANT FREDERICK AUGUSTUS III OF SAXONY JEWELLED GOLD AND HARDSTONE PRESENTATION SNUFF-BOX

BY JOHANN-CHRISTIAN NEUBER (1736-1808), DRESDEN, CIRCA 1780, THE MINIATURE ATTRIBUTED TO CHRISTIAN GOTTLIEB DOLST (GERMAN, 1740-1814)

oval box, the cover inset with a miniature of Elector Frederick Augustus III of Saxony, on ivory, wearing a red-bordered white uniform decorated with the blue sash of the Royal Polish Order of the White Eagle, in a seed-pearl frame edged by a gold band with a later translucent green enamelled laurel and polished gold wreath, on a sunburst motif of alternating panels of carnelian, striated agate and seed-pearls, within a border of ovals of brown and green agate set at intervals with diamonds and seed-pearl outer frame, the sides and base similarly decorated and further set with forget-me-nots of blue and yellow hardstone and *trompe-l'oeil* enamel pearls, chased gold borders 3⅜ in. (86 mm.) wide

£200,000–300,000

US\$310,000–450,000

€230,000–340,000

PROVENANCE:

Christie's, Geneva, 12 November 1985, lot 68.

Christie's, Geneva, 17 November 1992, lot 388.

LITERATURE:

'Mosaikgebilde in Dosenform', *Antiquitäten-Zeitung*, no. 24, 8 November 1985, p. 560, illustrated fig. 3.

A. Kugel, *Gold, Jasper and Carnelian Johann Christian Neuber at the Saxon Court*, London, 2012, no. 122, ill. no. 122, pp. 167 and 355 (erroneously as sold Christie's, Geneva, 15 May 1982).

Born in Neuwunsdorf in 1736, Johann-Christian Neuber (1736-1808), mineralogist and goldsmith, was apprenticed at the age of sixteen to Johann Friedrich Trechaon, a Dresden goldsmith originally from Stockholm, Sweden. Neuber became a master of the goldsmith's guild in Dresden in July 1762 and in 1769 became director of the Green Vaults. By 1775 he had been appointed *Hofjuwelier* to the court of Friedrich Augustus III. Neuber is credited with the development of the technique *Zellen mosaik* lapidary, in which hardstone panels are suspended *en cage* within a fine geometric cagework of gold, a technique which is similar to creating *cloisonné* enamel.

Frederick Augustus I, called The Just (1750-1827), first king of Saxony (1806-1827), and, as Frederick Augustus III, elector of Saxony (1763-1806) was born in Dresden. He aided Frederick II, the Great, king of Prussia, against Austria in 1778-1779 during the bloodless War of the Bavarian Succession. Attempting to establish his neutrality, Frederick Augustus declined the Polish throne in 1791 but co-operated with the other European powers in their wars with revolutionary and Napoleonic France. Following Napoleon's victory at Jena in 1806, Frederick Augustus made peace with France. Under terms of the treaty, signed at Posen, now Poznań, Poland, Frederick Augustus became king of Saxony and joined the French-sponsored Confederation of the Rhine. This alliance with Napoleon was to prove costly. The Congress of Vienna, which met in 1814-1815 after the Napoleonic Wars, awarded the northern portion of his kingdom to Prussia. In 1815, Frederick Augustus led Saxony into the newly formed German confederation, and Saxony was then largely eclipsed by Prussia. Frederick was succeeded as king by his brother Anthony.

Christian Gottlieb Dolst was born in Dresden in 1740 and died there in 1814. He was a pupil of Johann Emanuel Goebel, who entered the service of the King of Poland and whom Dolst accompanied to Warsaw at the beginning of the Seven Years War in 1756. He also visited Prague, Vienna and Berlin and worked for some time at the Court of St Petersburg. Two snuff-boxes by Neuber, each set with a portrait miniature of Frederick Augustus attributed to Dolst, were offered Christie's, Geneva, 11 May 1982, lots 186 and 191. For two portraits of the same sitter by this artist see Christie's, London, 28 May 2002, lot 105 and Christie's, London, 7 December 2004, lot 216.

The sixteenth and seventeenth centuries experienced an extraordinary enthusiasm for these portraits mounted on small presentation boxes. With the development of absolute monarchy, art is particularly at the service of politics and these portrait boxes quickly become instruments of royal power. Their small size, which makes them easily transportable, the wealth of local materials that are used in their construction and the presence of the portrait of the prince, combined to make them both luxurious collectors pieces as well as works of political propaganda. The presentation boxes that Neuber produced for Frederick Augustus III, using precious stones found in Saxony, were not only suitable as diplomatic gifts and were thus exchanged between the sovereigns of Europe as a sign of affection and loyalty, but were also presented to government ministers, senior military figures, friends and family to ensure the support and loyalty of the powerful and best servants of the monarchy. Very few of these presentation boxes seem to have survived.





(obverse)



(reverse)

THE PROPERTY OF A GENTLEMAN

253

A GERMAN JEWELLED ENAMELLED GOLD KNOTTING-SHUTTLE

PROBABLY HANAU, CIRCA 1780/1790, STAMPED WITH INVENTORY NUMBER 325 AND FRENCH PRESTIGE MARKS

gold-lined shuttle, both sides set with convex panels of translucent blue enamel on a wavy engine-turned ground with diamond-set scrolling borders, the obverse with applied diamond-set initial F, the reverse with the initial R
2 $\frac{1}{2}$ in. (74 mm.) wide

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

THE PROPERTY OF A COLLECTOR

~254

A SWISS JEWELLED ENAMELLED GOLD SNUFF-BOX SET WITH A PORTRAIT MINIATURE

GENEVA, CIRCA 1790/1800

oval box, the cover, sides and base with panels of opaque black enamel with opaque white enamel *filets* within opaque sky-blue and white enamel *taille d'épargne* borders, the cover set with a portrait miniature of Léopold of Bourbon-Two Sicilies, Prince of Salerno (1790–1851), on ivory, within split seed-pearl frame and outer border
3 $\frac{1}{2}$ in. (93 mm.) wide

£7,000–10,000

US\$11,000–15,000

€7,900–11,000



Léopoldo Giovanni Giuseppe Michele of Bourbon-Two Sicilies, Prince of Salerno (1790–1851) was born Léopoldo of Naples and Sicily. He was the sixth son of Ferdinand IV of Naples and wife Maria Carolina of Austria, daughter of Maria Theresa of Austria. Leopold married his niece Archduchess Clementina of Austria, third surviving daughter of Francis II, Holy Roman Emperor (later Francis I of Austria) and his wife Maria Teresa of Naples and Sicily on 28 July 1816 at Schönbrunn Palace in Vienna. Leopold and Clementina had four children but only their daughter Princess Maria Carolina survived infancy. Leopold also had an extramarital affair with the Viennese dancer Fanny Elssler, which led to the birth of an illegitimate son, Franz.



THE COLLECTION OF
THE LATE MRS MICHEL MELAS
(1908-1983), GREECE
LOTS 255-279

THE COLLECTION OF THE LATE MRS MICHEL MELAS (1908-1983), GREECE

***255**

A LOUIS XVI GOLD-LINED BOITE-A-MINIATURES

BY LOUIS ROUCÉL (FL. 1763-1787), MARKED, PARIS, 1776/1777, WITH THE CHARGE AND DECHARGE MARKS OF JEAN BAPTISTE FOUACHE 1774-1780

rectangular box with canted corners, the cover, sides and base set with glazed watercolour miniatures depicting scenes from the harbour at Constantinople, the Acropolis in Athens and views of the Bosphorous, within chased vari-colour leaf borders, in associated black leather case stamped S. J. Phillips

3 1/16 in. (78 mm.) wide

(2)

£30,000-50,000

US\$46,000-75,000

€34,000-56,000

PROVENANCE:

With S.J. Phillips, London.



(base)





256

***256**

A SWISS VARI-COLOUR GOLD SNUFF-BOX

GENEVA, CIRCA 1780/1790

oval *sablé* box, the cover, base borders and sides boldly stamped with vari-colour trailing foliage, the cover centred with an oval cartouche chased with vari-colour gold musical trophies, the base centred with an oval cartouche chased with a flowerspray, in associated case

2 $\frac{5}{8}$ in. (66 mm.) wide

1 $\frac{1}{3}$ oz. (40 gr.)

(2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

***257**

A SWISS VARI-COLOUR GOLD SNUFF-BOX

BY MOULINIE, BAUTTE & CIE (FL. 1804-1826), MARKED, GENEVA, 1804-1808, GENEVA UNDER FRENCH OCCUPATION

rectangular box with rounded corners, the cover, sides and base with panels of engine-turning in a peaked-pattern within vari-colour gold stamped *sablé* floral borders, the side border of the cover stamped with Greek-key pattern, in associated case

3 $\frac{1}{8}$ in. (80 mm.) wide

2 $\frac{3}{4}$ oz. (87 gr.)

(2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



257



258

***258**

A LOUIS XVI VARI-COLOUR GOLD BONBONNIERE

BY JEAN-CHARLES BOUDOU (FL. 1783-1790), MARKED, PARIS, 1786/1787, WITH THE SECOND CHARGE AND DECHARGE MARKS OF HENRY CLAVEL 1782-1789, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

circular box, the detachable cover, sides and base with panels of concentric engine-turning stamped at intervals with pellets, the cover centred by a circular vari-colour gold chased rosette, slightly raised vari-colour gold foliate borders

2 $\frac{1}{4}$ in. (68 mm.) diam.

3 $\frac{1}{4}$ oz. (103 gr.)

(2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



***259**

A SWISS GOLD SNUFF-BOX

MAKER'S MARK INDISTINCT, GENEVA, CIRCA 1800, STRUCK WITH THE FRENCH IMPORT MARK FOR GOLD 1798-1809

shallow rectangular box with canted corners, the cover, sides and base set with panels of diaper-work engine-turning set at intervals with flowerheads, in associated case

3 in. (77 mm.) wide

1½ oz. (40 gr.)

(2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



***260**

A FRENCH VARI-COLOUR GOLD SNUFF-BOX

MAKER'S MARK INDISTINCT, PARIS, WITH THE PARISIAN THIRD STANDARD MARK FOR GOLD 1819-1838

rectangular box with rounded corners, the cover centred with an applied vari-colour gold floral spray on a *sablé* gold panel, the sides and base with plain *sablé* panels within polished gold frames, stamped scrolling foliage borders, in associated case

3¾ in. (85 mm.) wide

5½ oz. (172 gr.)

(2)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

***261**

TWO LOUIS XVI GOLD ETUI-A-AIGUILLES

BY JEAN-FRANÇOIS DELANOY (FL. 1785-1793), MARKED, PARIS, WITH THE SECOND CHARGE AND DECHARGE MARKS OF HENRY CLAVEL 1782-1789; TOGETHER WITH ANOTHER, PARIS, WITH THE SECOND CHARGE AND DECHARGE MARKS OF HENRY CLAVEL 1782-1789

each slightly tapering *étui* of oval section, both sides of base and cover with engine-turned panels between raised foliate borders and stamped at intervals with pellets and stars, slightly domed cover with rosette, blank matrix

4 $\frac{1}{16}$ in. (116 mm.) and 3 $\frac{3}{16}$ in. (90 mm.) high respectively

1 oz. (27 gr.) and $\frac{1}{2}$ oz. (14 gr.) respectively

(2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



261



262

***262**

A GEORGE II GOLD-MOUNTED HARDSTONE SNUFF-BOX

LONDON, CIRCA 1740

oval carved bloodstone box, with reeded gold mounts and scroll thumbpiece, in associated case

2 $\frac{3}{4}$ in. (68 mm.) wide

(2)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

***263**

A GEORGE IV VARI-COLOUR GOLD-MOUNTED HARDSTONE VINAIGRETTE

LONDON, CIRCA 1820

oval box, the cover and base of domed faceted translucent citrine quartz, with scrolling foliate *sablé* border with raised thumbpiece, the *grille* bright-cut with central rosette and radiating flowers and foliage, with laurel leaf border, in associated case

1 $\frac{3}{4}$ in. (48 mm.) wide

(2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



263



***264**

A GERMAN GOLD-MOUNTED HARDSTONE SNUFF-BOX

PROBABLY DRESDEN, CIRCA 1740

rectangular nephrite box with baluster sides, the nephrite panels mounted *à jour* in reeded and wavy gold mounts with scalloped flange, in associated tooled red leather case

2 $\frac{7}{8}$ in. (68 mm.) wide

(2)

£20,000–30,000

US\$31,000–45,000

€23,000–34,000



(reverse)



*~265

PHILIP JEAN (BRITISH, 1735-1802)

Captain George Henry Towry R.N. (1767-1809) in gold-bordered naval uniform and cravat on ivory

oval, 2¾ in. (70 mm.) high, in gold and blue enamel frame with seed-pearl borders, an applied diamond-set floral motif on the reverse, in fitted leather case (2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



*~266

A LOUIS XVI VARI-COLOUR GOLD-MOUNTED TORTOISESHELL AND LACQUER BONBONNIERE SET WITH A PORTRAIT MINIATURE

MAKER'S MARK INDISTINCT, PARIS, 1775/1776, WITH THE CHARGE AND DECHARGE MARKS OF JEAN BAPTISTE FOUACHE 1774-1780, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

circular striped vari-colour gold and lacquer tortoiseshell box, the detachable cover set with a portrait miniature, on ivory, of a young lady in a low-cut white dress and silk flowered hat, the *décolleté* bordered with lace and hung with a pearl, with foliate vari-colour gold mounts, in associated case 3½ in. (78 mm.) diam. (2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

*~267

A LOUIS XV GOLD-LINED TORTOISESHELL PIQUE SNUFF-BOX

BY CHARLES BRISSON (FL. 1769-1793), MARKED, PARIS, 1767/1768

small oval tortoiseshell box, the cover set with vari-colour gold *piqué* scrolls and flowerheads, with chased gold mounts and incorporated scroll thumbpiece, in associated case

1¾ in. (45 mm.) wide

(2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



267



268

*~268

A FRENCH GOLD-MOUNTED TORTOISESHELL SNUFF-BOX SET WITH A MICROMOSAIC PLAQUE

BY PAUL ROYER (FL. FROM 1810 ONWARDS), MARKED, PARIS, WITH THE THIRD STANDARD MARK FOR PARIS 1809-1819, THE MICROMOSAIC, ROME, CIRCA 1810

rectangular tortoiseshell box with waisted sides, the cover set with a raised micromosaic plaque on black glass depicting a floral bouquet within polished gold frame, in associated case

3½ in. (88 mm.) wide

(2)

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

*~269

AN ITALIAN GOLD-MOUNTED TORTOISESHELL AND LACQUER BONBONNIERE

POSSIBLY NAPLES, CIRCA 1780

circular tortoiseshell box, the detachable cover, sides and base with applied red lacquer within chased foliate and scroll gold borders, in associated case

2½ in. (63 mm.) diam.

(2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



269



*270

**A LOUIS XVI ENAMELLED
GOLD SNUFF-BOX**

BY JEAN-JOSEPH BARRIERE (FL. 1763-1793), PARIS,
1787/1788, WITH THE SECOND CHARGE AND
DECHARGE MARKS OF HENRY CLAVELL 1782-1789

narrow oblong box with rounded ends,
the cover, sides and base with panels of
reeded engine-turning set at intervals with
flowerheads, within opaque pink and
sky-blue enamel borders, in associated case
3 $\frac{5}{8}$ in. (93 mm.) wide (2)

£15,000–20,000 US\$23,000–30,000
€17,000–22,000

PROVENANCE:

Sotheby's, London, 28 July 1964, lot 92.

*271

A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1770/1780, STRUCK WITH TWO
FRENCH POST-1838 RESTRICTED WARRANTY
MARKS FOR GOLD

oval box, the cover, sides and base each
with panels enamelled with winter branches
painted in purple *en camaïeu* on an opalescent
oyster-pink engine-turned ground, with
beaded gold borders, in later fitted leather
case stamped 'Wartski'
2 $\frac{7}{16}$ in. (62 mm.) wide (2)

£7,000–10,000 US\$11,000–15,000
€7,900–11,000



*~272

**A SWISS JEWELLED ENAMELLED
GOLD AIDE-MEMOIRE**

GENEVA, CIRCA 1790/1800

rectangular book form, the cover and
reverse of translucent dark blue enamel
each centred with an oval enamel miniature
in chased gold border, the cover inscribed
'SOUVENIR D'AMITÉ', within opaque
white enamel frames and *taille d'épargne*
borders, the spine set with split seed-pearls
and gold-mounted pencil, the interior set
with gold-mounted ivory leaves inscribed
with the days of the week, in associated case
3 $\frac{1}{2}$ in. (80 mm.) high (2)

£6,000–8,000 US\$9,100–12,000
€6,800–9,000



***273**

A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1780/1790, THE FLANGE STRUCK WITH AN IMPORT MARK FOR VIENNA

rectangular box with canted corners, the cover, sides and base with panels of translucent dark green enamel set at intervals with lighter green enamel leaves within *taille d'épargne* gold ropework, with opaque white enamel frames, the cover with split seed-pearl outer border, in red leather case stamped 'BULGARI ROMA'

3 $\frac{1}{16}$ (87 mm.) wide

(2)

£20,000–30,000

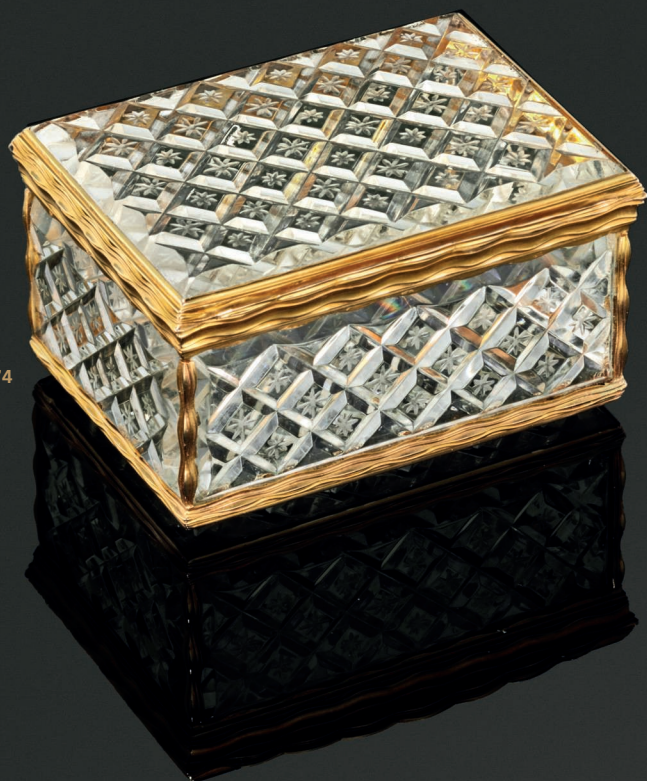
US\$31,000–45,000

€23,000–34,000

PROVENANCE:

With Sotirio Bulgari, Rome.

274



*274

A LOUIS XV GOLD-MOUNTED HARDSTONE SNUFF-BOX
PARIS, 1740/1741, WITH THE CHARGE AND DECHARGE MARKS
OF LOUIS ROBIN 1738-1744

rectangular box, the rock-crystal panels mounted *à jour* and carved
in a diaper-work pattern with flowerheads at intervals, chased
wave-patterned gold cagework mounts, in associated case
2¼ in. (58 mm.) wide (2)

£15,000–20,000

US\$23,000–30,000

€17,000–22,000

*275

**A LOUIS XVI DOUBLE-OPENING ENAMELLED
GOLD BOITE-A-MOUCHES**

MAKER'S MARK INDISTINCT, PARIS, 1778/1779, WITH THE CHARGE
AND DECHARGE MARKS OF JEAN BAPTISTE FOUACHE 1774-1780

rectangular box, the cover, sides and hinged base with panels
enamelled with winter branches painted in purple *en camaïeu* on an
opalescent oyster-pink engine-turned ground, with translucent green
and opaque white enamel ribbon-twist *sablé* borders, the cover set
with a mirror, the interior fitted with an oblong similarly enamelled
hinged compartment and a gold-handled brush with loop, the base
with a shallow compartment for patches and set with a mirror,
in associated case
2⅝ in. (55 mm.) wide (2)

£20,000–30,000

US\$31,000–45,000

€23,000–34,000



275
(interior)



275



***276**

A GEORGE III ENAMELLED GOLD SNUFF-BOX

BY GEORGE WIRGMAN (FL. FROM 1767-ONWARDS), LONDON, CIRCA 1770

oval box, the cover, sides and base with panels of diaper-work engine-turning, each centred with a translucent dark blue flowerhead within chased gold frames, trailing foliate translucent blue enamel borders with opaque white enamel accents, in associated case
2½ in. (65 mm.) wide (2)

£20,000–30,000

US\$31,000–45,000

€23,000–34,000



***277**

A SWISS ENAMELLED GOLD SNUFF-BOX

BY JEAN-FRANÇOIS BAUTTE & CO. (FL. 1837-1855), MARKED, GENEVA, CIRCA 1840, THE FLANGE ENGRAVED 'J F BAUTTE & CIE. A GENEVE' AND FURTHER ENGRAVED '18 CARATS', LATER STRUCK WITH THE IMPORT MARK FOR TURIN

rectangular box of polished gold with rounded corners, the cover, sides and base enamelled *en plein* with colourful floral sprays and foliage, in associated red leather case stamped Giovanni Melli, Firenze.

2 $\frac{5}{8}$ in. (67 mm.) wide

(2)

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

PROVENANCE:

With Giovanni Melli, Florence.



*278

**A FRENCH ENAMELLED GOLD SNUFF-BOX
SET WITH A MICROMOSAIC PLAQUE**

THE BOX, BY LEGER-FORTUNE-ALEXANDRE RICART (FL. 1808-1818), MARKED, PARIS, CIRCA 1810, STAMPED WITH THE PARISIAN POST-REVOLUTIONARY UNOFFICIAL THIRD STANDARD MARK FOR 18-CARAT GOLD, THE PARISIAN THIRD STANDARD MARK FOR GOLD 1809-1819 AND THE PARISIAN EXCISE MARK FOR 1809-1819, THE MICROMOSAIC CIRCLE OF GIOACCHINO BARBERI (1783-1857), ROME, CIRCA 1820, THE FLANGE ENGRAVED 'GARNAUD JOALLIER BIJOUTIERE DE S.A.R. MGR. LE DUC D'ANGOULEME' AND STAMPED WITH INVENTORY NUMBER 67

rectangular box with rounded corners, the cover set with a micromosaic plaque in blue enamel frame, depicting a couple resting in a wooded landscape with their two horses, one animal lying down, the other eating from a pile of hay, with a hill-top town beyond, the sides and base with panels of engine-turning, all within stamped foliate *sablé* borders, in associated red leather case
3 $\frac{3}{8}$ in. (85 mm.) wide

(2)

£25,000–35,000

US\$38,000–53,000

€29,000–39,000

Galignani's Paris Guide, published in London in 1822, lists on page 580 Garnaud as being 'Jeweller to H.R.H. the Duke d'Angoulême' and gives his address as 62 rue Richelieu.

Louis Antoine of France, Duke of Angoulême (1775-1844) was the eldest son of Charles X of France and, from 1824 to 1830, the last Dauphin of France. After his father's abdication in 1830, he enjoyed a reign of just twenty minutes, and after his father's death in 1836 was the legitimist pretender as Louis XIX of France and Navarre.

Gioacchino Barberi (1783-1857) who worked in Rome at 99 Piazza de Spagna, near the Spanish steps, was recorded in 1847 by G. Moroni (*Dizionario di erudizione storico-ecclesiastica*, Venice, 1847, XLVII, pp. 79-80) as one of the leading artists of miniature micromosaics. His father Paolo Emilio, was a painter and his uncle, Cavaliere Michelangelo, was another famous micromosaic artist. Gioacchino is credited with the use of black enamel *smalti* which he used for backgrounds, a device taken from wall paintings at Herculaneum.

An enamelled gold snuff-box by Jean-François Bautte & Co. set with a signed micromosaic by Barberi depicting a pair of small Spitz in lion clip on a leopard skin was sold Christie's, London, 22 May 2001, lot 250.

A gold snuff-box by Moulinie, Bautte et Moynier set with a signed micromosaic by Barberi and depicting a spaniel lying with two dead pigeons at its side, within a landscape was sold at Christie's, London, 6 December 2005, lot 26.

A further example, a vari-coloured gold *bonbonnière* by Alexander James Strachan set with a signed micromosaic by Barberi of a dog and a cat fighting in a landscape is in The Rosalinde and Arthur Gilbert Collection now at the Victoria and Albert Museum, see C. Truman, *The Gilbert Collection of Gold Boxes*, Volume I., Los Angeles, 1991, pp. 328-329.





(base)

*279

A LOUIS XVI GOLD-LINED BOITE-A-MINIATURES

BY ADRIEN-JEAN-MAXIMILIEN VACHETTE (FL. 1779-1839), MARKED, PARIS, 1786/1787, WITH THE SECOND CHARGE AND DÉCHARGE MARKS OF HENRY CLAVEL 1783-1789 AND THE COUNTER MARK OF JEAN-FRANÇOIS KALENDRIIN 1789-1792, THE MINIATURES BY JACQUES-JOSEPH DE GAULT (1738-1817), THE COVER AND BASE MINIATURES SIGNED 'J.J. DE GAULT'

rectangular box, the cover, sides and base mounted with six glazed watercolour miniatures, finely painted *en grisaille* on a slate-coloured ground with scenes from classical mythology, within chased frames and reeded gold borders, in associated fitted wooden case
3 $\frac{5}{16}$ in. (84 mm.) wide (2)

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

PROVENANCE:

King Farouk (1920–1965) Collection; *The Palace Collections of Egypt*, Sotheby's & Co., Cairo, Koubeh Palace, 10–20 March 1954, lot 716.

Jacques-Joseph de Gault specialised in painting scenes which emulated the Neoclassical fashion for hardstone cameos. De Gault's style developed through his work as a porcelain painter at the Sèvres factory from 1758 to 1760, and by 1777 he exhibited paintings imitating cameos at the Académie de Saint-Luc. De Gault's technique of painting classical vignettes can be seen in the present lot as well as on thirteen boxes set with miniatures by the artist in the Louvre (S. Grandjean, *Catalogue des tabatières, boîtes et étuis des XVIIIe et XIXe siècles du musée du Louvre*, Paris, 1981, no. 55, 82, 83, 90, 103, 172, 207, 211, 240, 264, 394).

Miniatures signed by and attributed to De Gault feature on boxes made by such notable Parisian goldsmiths as Pierre-François Draï (fl. 1763–1788), Jean Ducrollay (fl. 1734–1761), Charles Ouzille (fl. 1771–1830) and Adrien-Jean-Maximilien Vachette (fl. 1779–1839). The artist's most impressive commission was perhaps that of the jewel cabinet at Versailles for Queen Marie-Antoinette, partly illustrated in C. Jeannerat, 'De Gault et Gault de Saint-Germain', *Bulletin de la Société de l'histoire de l'art français*, 1835, opp. p. 224.

Many examples of his signed miniatures depict scenes relating to Bacchanalia. Similar miniatures by the artist can be seen on a box of 1782/83, by Adrien-Jean-Maximilien Vachette in the Gilbert Collection, now housed at the Victoria and Albert Museum (C. Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, pp. 108–110, no. 32).

Vachette was one of the best-known of the Parisian gold boxes makers at the turn of the 18th to the 19th Century. He struck his mark in 1779 and later worked together with Nitot, one of the court jewellers of Emperor Napoleon I. Henry Nocq (*Le poinçon de Paris*, Paris, 1968, [reprint], p. 76), praises Vachette: 'Avant et après la Révolution les plus belles tabatières d'or sont marquées du poinçon de Vachette.' Serge Grandjean (et. al., *The James A. de Rothschild Collection at Waddesdon Manor*, Fribourg, 1975, p. 344) noticed the importance of Vachette's co-operation with the miniaturist Jacques-Joseph de Gault. For two other boxes by the same 'team', see C. Truman, *The Gilbert Collection of Gold Boxes*, Los Angeles, 1991, pp. 108–109, and sale Christie's, London, 6 November 2001, lot 185.





PROPERTY FROM A EUROPEAN COLLECTION

280

A CONTINENTAL JEWELLED ENAMELLED GOLD SNUFF-BOX

20TH CENTURY

in the Fabergé style, square box with canted corners, the cover and sides with translucent yellow enamel over an engine-turned wavy ground, the base with similar engine-turned panel though lacking enamel, the cover centred with a diamond-shaped pearlescent *guilloché* enamel plaque applied with a raised diamond-set monogram of Nicolas II of Russia (1868-1918), Tsar of Russia 1894-1917, with a double-headed diamond-set Imperial Eagle at each corner, within raised chased outer borders set at intervals with diamonds
3 $\frac{3}{8}$ in. (86 mm.) wide (2)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000



VARIOUS PROPERTIES

281

**A FRENCH JEWELLED ENAMELLED GOLD
PRESENTATION SNUFF-BOX**

BY LOUIS FRANÇOIS TRONQUOY (FL. 1827-1871), MARKED, PARIS,
CIRCA 1860, STRUCK WITH INVENTORY NUMBER 45 AND WITH THE
FRENCH POST-1838 THIRD STANDARD GUARANTEE MARK FOR GOLD

cartouche-shaped box, the lobed baluster sides and base engraved,
cast and embossed with foliate scrolls on a matted ground, the cover
applied with an oval green *guilloché* enamel plaque set with rose-cut
diamond-studded intertwined gothic initials I P, the Khedivian
royal crown and crescent with three stars above, for Isma'il Pasha
(1830-1895), Khedive of Egypt and Sudan 1863-1879, known as
Ismail the the Magnificent, within diamond-studded frame and
surround, further applied with scrolling diamond-studded foliage,
flanked on either side by two gold-mounted diamonds on a *sablé*
ground, in fitted associated green leather case
3¾ in. (95 mm.) wide (2)

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

Isma'il Pasha, known as Ismail the Magnificent (1830-1895) was the
Khedive of Egypt and Sudan from 1863 to 1879, when he was removed
at the behest of the United Kingdom. Sharing the ambitious outlook
of his grandfather, Muhammad Ali Pasha, he greatly modernized Egypt
and Sudan during his reign, investing heavily in industrial and economic
development, urbanisation, and the expansion of the country's boundaries
in Africa. His European outlook and tastes are evident in a statement that
he made in 1879: "My country is no longer in Africa; we are now part of
Europe. It is therefore natural for us to abandon our former ways and to
adopt a new system adapted to our social conditions".

Isma'il's policies, however, placed Egypt and Sudan in severe debt, leading
to the sale of the country's shares in the Suez Canal Company to the
United Kingdom, and his ultimate toppling from power at British hands.



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**AN AUSTRIAN GOLD-MOUNTED
ENAMELLED NECESSAIRE**

PROBABLY VIENNA, CIRCA 1770

rectangular upright case with rounded ends, the obverse and reverse enamelled with domestic scenes of children painted in purple *camâieu* within chased gold borders with gold push-piece, the interior with a pair of steel scissors, a gold spoon, a folding-knife with mother-of-pearl handle, a gold-mounted pencil and an ivory tablet with a gold rivet
3½ in. (88 mm.) high

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

283

A FRENCH ENAMELLED GOLD SNUFF-BOX
MAKER'S MARK INDISTINCT, PARIS, CIRCA 1800

rectangular box with rounded corners, the sides and base with panels of peaked engine-turning, the *sablé* cover centred with a chased vari-colour gold oval cartouche depicting a vase with a floral and foliate spray, the four corners and side pilasters with similar floral and *rocaille* motifs, with opaque blue enamel *taille d'épargne* scrolling foliate borders and chased gold rims
3¾ in. (87 mm.) wide

£8,000–10,000

US\$12,000–15,000

€9,000–11,000





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

284

AN IMPORTANT LOUIS XV VARI-COLOUR GOLD AND HARDSTONE SNUFF-BOX

MAKER'S MARK INDISTINCT, PARIS, 1756/1757, WITH THE CHARGE AND DECHARGE MARKS OF ELOY BRICHARD 1756-1762

rectangular gold-lined box, the cover, sides and base set with panels of lapis-lazuli adorned with pierced cagework chased in four-colour gold with figures, palm-trees, birds and fruit from an exotic land

3 $\frac{3}{8}$ in. (85 mm.) wide

£50,000–80,000

US\$76,000–120,000

€57,000–90,000

PROVENANCE:

C. H.T. Hawkins Collection; Christie's, London, 28 June 1904, lot 2113.

Charles J. Wertheimer Collection; Christie's, London, 8 May 1912, lot 21.

Christie's, Geneva, 19 May 1992, lot 96.

LITERATURE:

C. Le Corbeiller, *European and American Snuff Boxes 1730-1830*, London, 1966, nos. 74 and 75, ill. nos. 74 and 75.

The cagework of the cover also bears the charge mark of Charles Cordier 1722-1726 which suggests that the gold has been re-used from an earlier period.



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PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

286

A POLISH DOUBLE-OPENING GOLD SWEETMEAT BOX

PROBABLY WARSAW, CIRCA 1770/1780

cartouche-shaped upright box with waisted sides, a hinged cover at either end with an internal dividing panel creating two compartments of unequal size, the two covers and sides with cartouches finely chased with a diaper-pattern within wavy reeded borders, slightly flared thumbpieces on each cover

2 $\frac{3}{8}$ in. (59 mm.) high

3 oz. (99 gr.)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

A box with a similar construction by Buchel, a goldsmith active in the eighteenth century in Warsaw, Poland, is in The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, C. Truman, *The Gilbert Collection of Gold Boxes, Volume II*, London, 1999, p. 96.

ANOTHER PROPERTY

285

**A GERMAN DOUBLE-OPENING GOLD-MOUNTED
HARDSTONE SWEETMEAT BOX**

DRESDEN, CIRCA 1740/1750

formed as a rock-crystal barrel with faceted staves, a hinged circular cover carved as a flowerhead at each end, with an internal dividing panel creating two compartments, each cover with scroll thumbpiece and reeded gold mounts

2 $\frac{1}{2}$ in. (63 mm.) high

£12,000–18,000

US\$19,000–27,000

€14,000–20,000

PROVENANCE:

Formerly in the collection of the Harcourt family.

Boxes of this kind were probably designed to hold sweetmeats or comfits with which to freshen the breath. The term *bonbonnière*, usually used for a box with a detachable cover, does not seem to appear before around 1770 and prior to this date the term *boîte à bonbons* was used. Two very similar boxes are illustrated in A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, Woodbridge, 1990, p. 100, ill. 156 and currently on loan and exhibited at the Victoria and Albert Museum as part of the Sallie and Kenneth Snowman Collection. One is unmarked from Dresden and dated circa 1740, the other is by Jean-François Raveché, Paris, 1743. This French box, now in a private collection, was from the The Elizabeth Parke Firestone Sale, Christie's, New York, 19 November 1982, lot 35. The duc d'Aumont possessed "Deux bonbonnières rondes guillochées de crystal de roche garnies de gorge bec & Charnière d'or" [Two round engine-turned *bonbonnières* in rock-crystal with rim, thumbpiece and hinge in gold], which were sold after his death in 1782 (Paris, 12 December, 1782, lot 246), C. Truman, *The Wallace Collection of Gold Boxes*, London, 2013, p. 191.



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VARIOUS PROPERTIES

***287**

A GEORGE III GOLD-MOUNTED GLASS SCENT-BOTTLE

LONDON, CIRCA 1770

tapering flask form, the faceted glass body overlaid with diaper-work cagework with flowerheads at the corners, reeded gold cap inscribed in gold letters on a white enamel band 'L'AMITIE VOUS L'OFFRE', with glass stopper

2 $\frac{7}{8}$ in. (72 mm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

288

A LOUIS XV GOLD-MOUNTED AND LACQUER TRAVELLING INK-WELL

MAKER'S MARK INDISTINCT, PARIS, 1756/1757, WITH THE CHARGE AND DECHARGE MARKS OF ELOY BRICHARD 1756-1762

rectangular upright cabinet, the cover, sides and base set with six Japanese-style panels of decorated lacquer in black and vari-colour gold, with a diaper enclosing quatrefoils pattern, mounted *en cage* within chased gold frames, the interior containing a gold ink-well with a gold pen in sections, gold push-piece

1 $\frac{1}{2}$ in. (40 mm.) wide

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

Japanese lacquer became extremely fashionable at the French Court as early as in the 1730s when large panels were used to decorate items of furniture. These larger panels were cut into smaller sections to fit the dimensions required for use with snuff-boxes and other similar objects. Parisian craftsmen copied the Japanese technique for use on works of art made locally and these artists must have had access to Japanese originals in the collections of the very few extremely wealthy Parisians able to afford such rare and exotic items.



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A GERMAN GOLD-MOUNTED TORTOISESHELL AND BURG AU SNUFF-BOX

DRESDEN, CIRCA 1720/1730

oval box, the cover and base mounted with panels of tortoiseshell, each with an abalone shell *burgau* and gold *piqué* central flowerspray surrounded by buds and foliage within a gold *piqué* border, the sides chased with *rocaille* and c-scrolls on a *sablé* ground, with wavy thumbpiece and reeded gold mounts

2 $\frac{7}{8}$ in. (73 mm.) wide

£12,000–18,000

US\$19,000–27,000

€14,000–20,000



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THE PROPERTY OF A PRIVATE COLLECTOR

290

**A ROYAL SAXON ORMOLU PAPERWEIGHT
SET WITH A PORTRAIT MINIATURE, CIRCA 1820/1825**

BY J. S. BARTHEL, DRESDEN, CIRCA 1820

elaborate ormolu paperweight set with a portrait miniature of Frederick Augustus I of Saxony (1750–1827), King of Saxony 1805–1827, in white uniform, wearing the jewel of the Order of the Golden Fleece, the sash and breast-star of the Royal Saxon Order of the Rue Crown and the breast-star of the Royal Polish Order of the White Eagle, the reverse of the base signed 'J S Barthel in Dresd.'

Oil on card

7 in. (17.5 cm.) wide; 6 in. (15.4 cm.) high,
the miniature 2¼ in. (5.5 cm.) high

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

PROVENANCE:

Sotheby Parke Bernet, New York, 10–11 February 1976, lot 545
(as 'an officer').

ANOTHER PROPERTY

291

A FRENCH GOLD-MOUNTED ENAMELLED PORCELAIN ZARF

STRUCK WITH THE FRENCH SMALL GUARANTEE MARK FOR GOLD
1838–PRESENT AND THE FRENCH IMPORT MARK FOR GOLD 1864–1893

of typical form, the body of dark blue enamel applied with gold oval
cartouches hung with floral swags, the stem with applied gold foliage
and gold borders, in fitted brown leather case

3½ in. (88 mm.) high

(2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

THE PROPERTY OF A PRIVATE COLLECTOR

292

A GERMAN GOLD SNUFF-BOX SET WITH A PORTRAIT MINIATURE

STRUCK WITH FRENCH PRESTIGE MARKS INCLUDING MAKER'S MARK IB, A KEY BETWEEN, THE CHARGE MARK OF JEAN-JACQUES PREVOST AND DATE LETTER A, THE MINIATURE BY FRANZ PETER KYMLI (GERMAN, 1748-1813)

oval box, the sides and base engraved with a hunting dog and birds within swags, auricular scrolls and key pattern borders, the cover centred with a portrait miniature depicting Charles Theodor (1724-1799), Prince-Elector, Count Palatine and Duke of Bavaria, in uniform, wearing orders including the Order of the Golden Fleece, the sashes and breast-stars of the Bavarian Orders of St Hubert and St George, holding a jewelled cane and standing by a table with his Electoral crown

oil on card

3½ in. (87 mm.) wide

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

PROVENANCE:

Sotheby's, Geneva, 15 November 1990, lot 29.

Charles Theodor became Elector Palatine in 1743 before succeeding to the Bavarian electorate in 1777. For a portrait of the sitter in a similar pose, see Sotheby's, Geneva, 15 May 1990, lot 6.

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A GERMAN AND PARCEL-ENAMELLED GOLD PRESENTATION SNUFF BOX

BY CHARLES COLINS SONS (FL. C. 1825-AFTER 1870), MARKED, HANAU, CIRCA 1860, THE MINIATURE BY KRUGER

cartouche-shaped box with lobed baluster sides, the cover, sides and base cast and engraved with foliate scrolls, flowers and leaves partly enamelled in opaque blue, the cover centred with a circular portrait miniature, on ivory, of German Emperor William I (1797-1888), in military uniform, within *sablé* gold frame stamped in gothic script 'DEM VERDIENSTE SEINE KRONE'

3½ in. (90 mm.) wide

£5,000-7,000

US\$7,600-11,000

€5,700-7,900

PROVENANCE:

Christie's, Geneva, 13 November 1990, lot 113 (mis-identified as the Emperor's older brother King Frederick William IV).

William I, King of Prussia (1861-1888) and first German Emperor (1871-1888) was the second son of King Frederick William III of Prussia and Louise of Mecklenburg-Strelitz. In 1829, he married Princess Augusta von Sachsen-Weimar-Eisenach, with whom he had two children.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

294

A LOUIS XVI JEWELLED ENAMELLED GOLD SNUFF-BOX

BY PIERRE-FRANÇOIS DRAIS (FL. 1763-1788), MARKED, PARIS, 1778-1779,
WITH THE CHARGE AND DECHARGE MARKS OF JEAN BAPTISTE FOUACHE 1774-1780

oval box, the cover, sides and base set with panels of opalescent enamel painted *en camaïeu* with winter branches on an oyster-pink ground, within chased gold frames, the cover centred with an oval *grisaille* miniature on a red hardstone ground depicting Silenus, the slightly raised borders chased with translucent green enamel foliage and set at intervals with seed pearls on a *sablé* ground, the side pilasters similarly decorated
2 $\frac{7}{8}$ in. (73 mm.) wide

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

PROVENANCE:

Sotheby's, Geneva, 16 May 1991, lot 112.

EXHIBITED:

Vienna, Österreichisches Tabakmuseum, *Die lasterhafte Panazee. 500 Jahre Tabakkultur in Europa*, 1992, no. II/41, illustrated p. 97.

Pierre-François Drais (1726-1788) was a pupil of one of his Ducrollay cousins, who was a Parisian master goldsmith. He struck his mark in 1763 and was soon employed by the service of the *Menus Plaisirs du Roi*. Thus he was commissioned for the famous gold box made for the marriage of the Comte d'Artois to Princess Marie-Thérèse of Savoy. As a result, Drais became *bijoutier du Roi* and had among his clients Madame du Barry and, later, King Louis XVI of France.



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**A LOUIS XVI PARCEL-ENAMELLED
GOLD BONBONNIERE LATER SET
WITH A PORTRAIT MINIATURE**

BY ADRIEN-JEAN-MAXIMILIEN VACHETTE (FL. 1753-1839),
MARKED, PARIS, 1787/1788, WITH THE SECOND CHARGE
AND DECHARGE MARKS OF HENRY CLAVEL 1782-1789,
THE FLANGE ENGRAVED 'ETIENNE NITOT A PARIS'

circular *bonbonnière*, the cover, sides and base with panels
of concentric wavy engine-turning stamped at intervals
with flowerheads, the borders with dark-blue enamel
scrolling foliage and berries, the cover set with a later
glazed oval portrait miniature, on ivory, of Napoleon I
(1769-1821), Emperor of France 1804-1815, within
a chased gold frame and *sablé* surround, the interior of
the cover with later applied glazed gold circular frame
containing a lock of hair
3 1/8 in. (78 mm.) diam.

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

PROVENANCE:

The Property of a Nobleman; Christie's, London,
27 March 1985, lot 66.

~296

**A SWISS GOLD SNUFF-BOX
SET WITH A PORTRAIT MINIATURE**

THE BOX, GENEVA, CIRCA 1805, THE MINIATURE
BY JEAN-URBAIN GUERIN (FRENCH 1760-1836)

rectangular box with rounded corners, the cover, sides
and base set with panels chased and stamped with foliage
and geometric patterns, the end borders of the cover and
base chased with trophies of music and love, the cover
centred with an oval miniature, on ivory, of the Empress
Josephine in a grey satin dress, wearing pearls and with
a fruiting vine garland in her hair, signed 'J. Guerin.'
(lower right), in chased gold frame, within polished
gold borders
3 1/4 in. (83 mm.) wide

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

PROVENANCE:

H. W. J. Fockema Collection, Brussels; (†) Christie's,
London, 18 November 1969, lot 77.
Sotheby's, Geneva, 14 November 1984, lot 408.

A very similar portrait miniature by Guérin of the Empress
Josephine, wearing the same pearl earrings and necklace
but with pink roses in her hair, was sold in these rooms
27 December 2004, lot Number 256.





ANOTHER PROPERTY

~297

A CONTINENTAL GOLD AND MOTHER-OF-PEARL SNUFF-BOX

PROBABLY DUTCH, CIRCA 1730

cartouche-shaped box, the cover and base each of high relief carved mother-of-pearl shells, the cover depicting the biblical story of David tending his sheep before his fight with Goliath, the base depicting David seeing Bathsheba bathing for the first time, with reeded polished gold sides and scroll thumbpiece
3¼ in. (82 mm.) wide

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

The carving on the cover tells the story of David and Goliath, from the First Book of Samuel, Chapter 17, verses 34–37. The Philistines have gathered together against Israel at Ephes-dammim, and Saul and his men pitch their camp near the valley of Elah. The Philistine Goliath of Gath, a gigantic man, whose height was six cubits and a span, defies the armies of Israel, and proposes to end all contests by single combat. David, having been sent by his father with provisions for his brothers in the army, hears the challenge, and is brought before Saul, and proposes himself to undertake the combat. When Saul objects and questions David's youth and inexperience David replies:

'And David said unto Saul, Thy servant kept his father's sheep, and there came a lion, and a bear, and took a lamb out of the flock:

And I went out after him, and smote him, and delivered it out of his mouth: and when he arose against me, I caught him by his beard, and smote him, and slew him.

Thy servant slew both the lion and the bear: and this uncircumcised Philistine shall be as one of them, seeing he hath defied the armies of the living God.

David said moreover, The Lord that delivered me out of the paw of the lion, and out of the paw of the bear, he will deliver me out of the hand of this Philistine. And Saul said unto David, Go, and the Lord be with thee.'

The carving on the base depicts the story of David seeing Bathsheba for the first time bathing, from the Second Book of Samuel, Chapter 11, verses 2–4:

'And it came to pass in an eveningtide, that David arose from off his bed, and walked upon the roof of the king's house: and from the roof he saw a woman washing herself; and the woman was very beautiful to look upon.

And David sent and enquired after the woman. And one said, Is not this Bathsheba, the daughter of Eliam, the wife of Uriah the Hittite?

And David sent messengers, and took her; and she came in unto him, and he lay with her; for she was purified from her uncleanness: and she returned unto her house.'



(base)

There is insufficient evidence to allow attribution of many works in mother-of-pearl on snuff-boxes to a particular artist or workshop, but goldsmiths or gem-cutters working in Amsterdam, Paris, Nuremberg and Augsburg are known to have carved mother-of-pearl, as they would have had the necessary tools, skills and techniques required for such exacting work. During the eighteenth century mother-of-pearl was an extremely fashionable material for snuff-boxes, étuis and gold-mounted boxes of all types. Most surviving examples of carved mother-of-pearl are relief carvings and early eighteenth century Dutch examples are characterized by their solidity and decorative themes selected from the Scriptures. The Bellekin family was one such Dutch family of shell-carvers, based in Amsterdam and active in the sixteenth, seventeenth, and early eighteenth centuries. Their work included mother-of-pearl relief carvings with additional black line-engravings of mythological, religious and ecclesiastical scenes as well as more mundane genre scenes. In the late seventeenth and early eighteenth century there was a tradition in Holland for exotic shells to be elaborately and fancifully carved, and the quality of the exceptional high relief carving of this particular example suggests that it was produced by an artisan of considerable skill working in a workshop such as that of the Bellekin family.

THE PROPERTY OF A GENTLEMAN

***298**

A HIGHLY IMPORTANT LOUIS XV ENAMELLED GOLD SNUFF-BOX

BY LOUIS CHARONNAT (FL. 1748-1780), PARIS, 1767/1768, WITH THE CHARGE MARK OF JEAN-JACQUES PREVOST 1762-1768 AND THE DECHARGE MARK OF JULIEN ALATERRE 1768-1774, THE ENAMELLING ATTRIBUTED TO CHARLES-JACQUES DE MAILLY (1740-1817)

oval box, the cover centred with an oval *grisaille* miniature depicting Venus restraining Aeneas from killing Helen of Troy, in chased gold frame, the sides with *grisaille* miniatures, in the manner of François Boucher, depicting putti playing musical instruments, two doves, a plumed military helmet and a youth with another similar, the base with *grisaille* miniature depicting a writer with a putto kneeling beside him, within colourful shaped floral cartouches enamelled *en plein* and hung with trailing enamel foliate and floral ribbon-tied swags, the outer chased gold borders of the cover and base with similar trailing enamel floral decoration and set at intervals with enamel flowerheads, chased and enamelled gold pilasters, in original shagreen case

3⅜ in. (85 mm.) wide

(2)

£150,000-200,000

US\$230,000-300,000

€170,000-220,000



Louis Charonnat received the *maîtrise* on 14th March 1748, sponsored by Louis-Guillaume Lécuyer, and registered his mark of crowned *fleur-de-lys*, two grains, and L C with a wheat ear between. In 1748 the *Liste des Orfèvres* lists him at Pont Saint-Michel, in the parish of Saint-André. In 1766, he was at Place du Vieux Louvre, and in 1768 he had moved again to Pont au Change. On 4th September 1780, the guild states that he had retired to the provinces. Gold boxes by Charonnat are rare. One of his boxes, now in a private collection, with elaborate goldwork and *grisaille* enamelled scenes is illustrated in A. K. Snowman *Eighteenth Century Gold Boxes Of Europe*, London, 1966, p. 205, illus. no's 408-410. Another Charonnat box previously in the Wrightsman Collection and with a similar style of decoration can be found in The Metropolitan Museum.

Charles-Jacques de Mailly, to whom the enamel decoration on the box is attributed, exhibited at the Salon in Paris in 1771, but by 1775 was working in Russia when he painted a portrait of the pretender to the Russian throne Emel'yan Ivanovich Pugachev. In common with many goldsmiths and enamellers from France, Germany, Switzerland, Italy and England de Mailly seems to have been attracted to the wealth of the Russian court at St Petersburg. He evidently returned to Paris, since he exhibited at the Salon of 1793. Boxes with enamel attributed to de Mailly are very rare but he is known both for his *grisaille* allegorical scenes which are surrounded with colourful flower garlands of roses and peonies, and for his fruit and flower painting. Henri Clouzot in *Dictionnaire des miniaturistes sur mail*, Paris, 1924, p. 134, mentions a gold *bonbonnière* decorated on the lid with a basket of flowers on a table by Mailly's hand, from the Debruge-Duménil sale in 1850.

A box in the Louvre by the goldsmith Louis-Phillipe Demay and dated Paris, 1766/1767 with very similar enamelling and signed D. Mailly f., is illustrated in A. K. Snowman, op. cit., ill. no. 345. Snowman illustrates another box 'The enamel painting almost certainly from the hand of Charles-Jacques de Mailly', op. cit., ill. no. 402. This example has enamel flowerheads on the cover that are very similar to those on the borders of the current box. Two further examples of boxes with this style of enamelling attributed to de Mailly have been sold in these rooms. The first from the Collection of Baron Schröder, Christie's, London, 5 July 1910, lot 68 and the second, Christie's, London, 6-7 April 1938, lot 71. For other boxes attributed to de Mailly, see *Important Gold Boxes and Renaissance Jewellery*, Christie's, Geneva, 12 November 1985, lot 67, and exhibition catalogue, *The Gilbert Collection of Gold Boxes*, The Los Angeles County Museum of Art, Los Angeles, 1991, p. 377 and title page, illustrated. For another box, with St Petersburg hallmarks for the 1770s and signed *De Mailly invt. et pinxt*, which had been given to Leon Alexandrovich Narischkine by Catherine the Great on February 20 1796, see Exhibition catalogue: *Catalogue des Tabatières et Etuils des XVIIIe et XIXe Siècles du Musée du Louvre*, Musée du Louvre, Paris, France, 1981, no. 530, p. 337, illustrated.

The enamel on the cover of the current box depicts Venus preventing her son Aeneas from killing Helen of Troy, after a painting by the Italian artist Luca Ferrari (1605-1654). During the Fall of Troy, Aeneas saw Helen in Priam's Palace and the desire to kill Helen and avenge Troy was strong as he recalled all the harm its inhabitants had suffered because of her selfishness. Even though he realized killing a woman would not bring any glory, his anger was so strong he went so far as to lift his arm to kill her. This is when his mother Venus intervened and rebuked him. Venus tells him to hold neither Helen nor Paris responsible for Troy's downfall: he must realize that the harsh will of the gods caused Troy's destruction, the war belongs with the gods, not Helen.





SILVER AND GOLD
LOTS 401-617





401

THE PROPERTY OF A EUROPEAN COLLECTOR
(LOTS 401-404)

401

A GERMAN PARCEL-GILT SILVER TANKARD

MARK OF ABRAHAM WITTPAHL, KONIGSBERG, 1685

Cylindrical and with beaded scroll handle and hinged domed cover with openwork scroll thumbpiece, inset with coins, the handle terminal later engraved with the inscription S.L.M. D. 2 Sep. 1762, the body later engraved with crest and initials WFW, marked on foot and cover, the base with later tax mark
9 in. (23.5 cm.) high
54 oz. (1,679gr.)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

402

A GERMAN PARCEL-GILT SILVER TANKARD

ERFURT, SECOND HALF OF 17TH CENTURY,
MAKER'S MARK FE

Cylindrical and inset with coins and chased between with flowers and foliage, with beaded scroll handle, hinged domed cover and scroll thumbpiece, the base later engraved with initial P, marked on base and cover

8 in. (20 cm.) high

26 oz. 16 dwt. (834 gr.)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



402

403

A GERMAN PARCEL-GILT SILVER TANKARD

MARK OF BALTHASAR KEUCKS, KONIGSBERG, 1707

Cylindrical and with beaded scroll handle and hinged domed cover with openwork scroll thumbpiece, inset with coins, later engraved beneath the foot with inscription '25 Dicembre 1963, marked on foot and cover
8½ in. (21.5 cm.) high
62 oz. 12 dwt. (1,938gr.)

£10,000–15,000 US\$16,000–23,000
€12,000–17,000

PROVENANCE:

with Bulgari, Rome.



404

**A GERMAN PARCEL-GILT SILVER
THREE-PIECE TRAVELLING-CANTEEN**

LATE 17TH CENTURY, THE FORK AND SPOON WITH
MAKER'S MARK IB IN SHAPED CARTOUCHE

Comprising: a knife, fork and spoon, the handles and spoon bowl inset with coins, the knife with steel blade, all in stamped green leather travelling case, marked on spoon and fork with maker's mark only

the spoon 8½ in. (20.5 cm.) long

The spoon and fork 4 oz. 11 dwt. (142 gr.) (3)

£2,000–3,000 US\$3,100–4,500
€2,300–3,400

PROVENANCE:

with Bulgari, Rome.

THE PROPERTY OF A PRIVATE COLLECTOR

405

A GERMAN SILVER SOUP-TUREEN, COVER AND STAND

MARK OF GOTTFRIED BARTERMANN, AUGSBURG, 1753-1755

The tureen oval *bombé* and on four cast foliage and *rocaille* feet, each foot capped with chased *rocaille* panels, with two similarly cast handles, the domed cover with a detachable artichoke and foliage finial, with stand oval with two similar handles, the cover, tureen and stand each later engraved with initials below a Royal crown, *marked under tureen and on cover bezel, the tureen, stand and cover each engraved with a number and scratchweight 'N° 1 33=11=1'; 'N° 1 33M 11L 1' and 'N° 2 33=3'*

the stand 25¼ in. (64 cm.) long

The later initials are those of Friedrich Franz I, Grand Duke of Mecklenburg-Schwerin (1756-1837).

£25,000-35,000

US\$38,000-53,000

€29,000-39,000

Friedrich Franz with the son of Ludwig, Duke of Mecklenburg-Schwerin (1725-1778) and Charlotte Sophie, Duchess of Sachsen-Coburg-Saalfeld (d.1810). He married Luise, Princess of Sachsen-Gotha-Roda (d.1808) on 31 May 1775. Friedrich Franz I succeeded his uncle Friedrich der Fromme to the throne after his death in 1785. One of his first political acts was to close down Friedrichs-Universität, the University that his uncle had built in Bützow. He also bought back Wredenhagen, Marnitz, Eldena and Plau, the municipalities which had been pawned to Prussia in 1734. Though Schwerin suffered a great deal from the Napoleonic occupation, with Friedrich Franz I being forced into exile in Altona near Hamburg, for a short time in 1807, cultural life at the court continued, and after the peace-treaty of 1815 the artefacts that Napoleon had seized were brought back from Paris. It was Gebhard Leberecht von Blüchner, a military commander from Schwerin, who came to the Duke of Wellington's aid at Waterloo in June 1815, thus bringing about the defeat of Napoleon. In the same year, Friedrich Franz I received the title of Grand-Duke. Acknowledged as a liberal, peacefully inclined ruler, Friedrich Franz I was, among many things, responsible for the abolition of corporal punishment.







VARIOUS PROPERTIES

406

A PAIR OF GERMAN SILVER CASTERS

MARK OF ANDREAS SCHNEIDER, AUGSBURG, 1761-1763, STRUCK WITH THE OWNERSHIP MARK OF THE DUKES OF SAXE-COBURG

Each fluted baluster on stepped foot, the bayonet-mounted covers with ball finial, each stamped underneath with ownership mark, *each marked underneath*

8½ in. (20.5 cm.) high

21 oz. 14 dwt. (677 gr.)

(2)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

LITERATURE:

A. Gruber, *Gebrauchssilber des 16. bis 19.*

Jahrhunderts, Fribourg, 1982, p. 170-171, no. 235.



407

A GERMAN SILVER BOWL

MARK OF HANS JAKOB III BAUR, AUGSBURG, CIRCA 1700

Circular with everted rim with incised lines, engraved with a cypher below a Royal crown, *marked inside*

9⅝ in. (24.5 cm.) diam.

15 oz. 1 dwt. (467 gr.)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



408

A GERMAN PARCEL-GILT SILVER TANKARD

MARK OF CORNELIUS POPPE, AUGSBURG, CIRCA 1695

Cylindrical and on three ball and claw feet, with auricular scroll cast handle, the flat hinged cover with fluted ball finial, the sides engraved with three landscapes in circular medallions, surrounded by foliage scrolls and flowers, the cover similarly engraved, *marked under base and on cover, the base further struck with later Russian import marks*

8½ in. (21.5 cm.) high

38 oz. 17 dwt. (1,208 gr.)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

Engraved tankards of this form were a speciality of Cornelius Poppe. Three examples by him dating from the last decade of the 17th century are illustrated by H. Seling, *Die Kunst der Augsburger Goldschmiede 1529-1868*, Munich, 1980, vol. 2, figs. 440, 441 and 443.



409

A SET OF ITALIAN ROLLS ROYCE FITMENTS

MARK OF GIANMARIA BUCCELLATI, LAST QUARTER 20TH CENTURY

Each piece with textured finish, some with lapis lazuli, comprising: a cast silver-plated Spirit of Victory mascot; a set of four door handles; an ashtray cover; a pair of finials, a small silver-plated Spirit of Victory and another mounted as a keychain, all in fitted case the case 20 in. (50 cm.) wide

(10)

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

410

A SET OF TWELVE GREEK UNDER-PLATES

20TH CENTURY, MAKER'S MARK M&K

Each plain circular and with broad rim and anthemion border, each marked near rim

11¾ in. (29.7 cm.) diam.

(12)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700



411

**A MONUMENTAL CONTINENTAL SILVER AND
HARDSTONE MODEL OF A CAPERCAILLIE**
MARKED WITH PSEUDOMARKS, 20TH CENTURY

Realistically modelled and chased with feathers,
with detachable head, resting on a cast branch
and with spiral lobed and hardstone crystal set
base, *marked on base*
31½ in. (80 cm.) high

£20,000-30,000 US\$31,000-45,000
€23,000-34,000



~412

**A GERMAN SILVER, SILVER-PLATE AND WOOD BOWL
AND A PAIR OF VICTORIAN SILVER AND IVORY SERVERS**

THE BOWL WITH MARK OF J. H. WERNER, BERLIN, CIRCA 1900
THE SERVERS WITH MARK OF GEORGE ADAMS, LONDON, 1881

The wood bowl with cypher below a coronet and with cast
lobster-claw handles and lobster finial, with silver-plated
liner, the servers each with cast lobster-mounted ivory
handles, *marked on cover bezel, the cover and handles each with
Austrian tax mark, the servers marked on back of bowl, further
marked with design registration mark, the servers in fitted case*
the bowl 14¾ in. (37.5 cm.) wide over handles (3)

£3,000-5,000

US\$4,600-7,500
€3,400-5,600





413
A PAIR OF FRENCH SILVER WINE-COOLERS AND LINERS

MARK OF A. AUCOC, PARIS, LATE 19TH CENTURY

Each lobed baluster and on shaped circular foot, the corners of the lower body applied with acanthus foliage with lion masks between, each with two double dolphin handles, the plain detachable liner with drop ring handles, engraved with a coat-of-arms below a coronet, *each marked underneath, on foot and on liner, the bases further stamped 'A. Aucoc'*

10 in. (25.4 cm.) high

321 oz. 10 dwt. (9,999 gr.)

The arms are those of Andigné as borne by the Marquis' of Andigné, almost certainly for either Henri-Marie-Leon, Marquis of Andigné (d.1895), Brigadier General in 1875, senator for Maine and Loire from 1876 to 1894, or, perhaps more likely, his son Fortuné. Born in 1868, Fortuné had a career in the army and entered politics, becoming a City Councillor of the Muette quarter in 1904, a position he held until his death. He chaired the City Council of the same quarter in 1929. As Vice-President of the Commission of Old Paris, he was especially interested in the preservation of the capitol and the development of its museums.

(2)

£25,000-35,000

US\$38,000-53,000

€29,000-39,000

414

A PAIR OF POLISH SILVER SEVEN-LIGHT CANDELABRA

MARK OF LOPIENSKY BROTHERS, WARSAW, LATE 19TH CENTURY

Each on shaped circular base with laurel border and applied swags, with openwork stem and two tiers of branches, each terminating in a foliage cast socket with beaded waxpan, with a further central branch, *each marked on base, branches, waxpans and on thirteen sockets*

24½ in. (62.2 cm.) high

413 oz. (12,847 gr.)

(2)

£25,000–35,000

US\$38,000–53,000

€29,000–39,000



THE PROPERTY OF A GENTLMAN

415

THE MARSEILLES TROPHY

A FRENCH EMPIRE SILVER TROPHY

BY JEAN-CHARLES CAHIER, PARIS, 1816

On a tricorn base, each corner supported on cast winged demi-lions, the ovoid body cast and chased with a scene of the admiral receiving the present trophy from a child and of his flagship, the Boyne at full sail with the Port of Marseilles in the background, the detachable cover with laurel finial and applied with two medallions commemorating the Admiral, all supported on three foliage scroll cast supports, set with further medallions, *the base signed 'CH^{es} Cahier Orf^{re} du Roi et de S.A.R^{de} Monsieur. Paris. 1816'*

22 $\frac{5}{8}$ in. (57.5 cm.) high

248 ox. 16 dwt. (7,739 gr.)

The inscription reads *'To the Admiral the Right Honourable Edward Baron Exmouth the City of Marseilles in testimony of its Gratitude'*

£50,000–80,000

US\$76,000–120,000

€57,000–90,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 26 April 1977, lot 285.

The Rt. Hon. The Viscount Exmouth; Christie's, London, 12 December 1983, lot 177.

EXHIBITED:

London, Christie's, *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection*, 1989, no. 44.

LITERATURE:

The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, 1989, pp. 44–45.

Edward, 1st Viscount Exmouth (1757–1833) first rose to prominence in the navy after capturing a French frigate in 1791 for which he received a knighthood. In 1796 he heroically led the rescue of some 500 passengers and from the East India Company ship *Dutton* following a severe storm, resulting in a baronetcy, the freedom of the City of Portsmouth and the gift of a silver dinner service. In 1797 as captain of the *Indefatigable* with the frigate *Amazon* he succeeded in defeating a much larger and well equipped French ship-of-the-line the *Droits de l'homme* a great feat of skill and bravery. Having risen to the rank of Rear Admiral and having been given the East Indies to command he became a vice-admiral in 1808 and in 1811 took command of the Mediterranean fleet a role he held until 1814 after Napoleon's defeat. He was raised to the peerage in May the same year and promoted to Admiral in June.

The presentation of this magnificent trophy was the result of Napoleon's return from exile on the island of Elba. Britain resumed hostilities with France and Exmouth was dispatched to the Mediterranean. On his arrival in French waters his troops halted the advance of the French General Brune who had intended to march from Toulon to the port of Marseilles, which he planned to destroy. The gift of this magnificent piece of plate, specifically and imaginatively designed for the purpose of thanking the Admiral for the protection his fleet and army afforded the city.

VARIOUS PROPERTIES

416

A PAIR OF LOUIS XVI SILVER CANDLESTICKS

MARK OF JEAN-CHARLES ROQUILLER-DESNOYERS, PARIS, 1785

Each on shaped circular base with three acanthus capped block feet, with quatrefoil and scroll border, the fluted stem cast with foliage swags, with fluted knop and detachable nozzle, *each marked under base and on nozzle, the bases further struck with the dechargé of Henri Clavel II and Jean-François Kalendrin and with a later tax mark*

11 in. (28 cm.) high

56 oz. 15 dwt. (1,766 gr.)

(2)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700



416



TO THE ADMIRAL
THE RIGHT HONORABLE EDWARD
BARON EXMOUTH
THE CITY OF MARSEILLES IN TESTIMONY OF ITS GRATITUDE.

CH. CAHIER ORFÈVRE DU ROY ET DE S. A. M. MONSIEUR PARIS 1816.



417

A SILVER PERPETUAL CALENDER

APPARENTLY UNMARKED, CIRCA 1720

Circular, each side with engraved rotating plaque, the obverse engraved with the days and months of the year together with signs of the Zodiac, the reverse engraved with the days of the week, in fitted tooled brown leather case
2 $\frac{7}{8}$ in. (72 mm.) wide

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

While German examples of this type of object are known, for example one bequeathed to the British Museum by Octavius Morgan in 1888 (1888.1201.332), the present example is unusual in that it is engraved in Italian. Like the example in the British museum the calendar offered here is also engraved with the important festivals along with the signs of the zodiac.

~418

A DUTCH SILVER-MOUNTED NOTE-BOOK

APPARENTLY UNMARKED, EARLY 18TH CENTURY

Oblong, the hinged covers each with openwork foliage scrolls over a gilt ground, the spine engraved with foliage, fitted with ivory pages, in fitted case

4 in. (10.2 cm.) wide

£2,000–3,000

US\$3,100–4,500

€2,300–3,400





419

A PAIR OF DUTCH SILVER CANDLESTICKS

MARK OF PIETER DE KEEN, AMSTERDAM, 1732

Each on shaped square base with four foliate scroll cast feet, the tapering stems applied with shell and lambrequins, terminating in spool shaped sockets, *each marked underneath, the bases further struck with a later tax mark*
 8 in. (20.4 cm.) high
 29 oz. 7 dwt. (913 gr.)

(2)

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

The work of Pieter de Keen, who became a silversmith in c.1682, was well regarded by his peers as early as 1704 when he was included in a register of *Goede Mannen*. Other candlesticks by him include a pair marked for 1729 in the collection of the Rijksmuseum (J. R. de Lorm, *Amsterdams Goud en Zilver*, Amsterdam, p.92, no.42). They, along with a matching pair of the same date (Christie's, Amsterdam, 14 June 2007, lot 255), have a nearly identical stem to the present pair with matching shells and lambrequins. Another pair marked for 1726 show similar scrolling feet, though cast as shells rather than foliage as in the present pair, (Sotheby's, Amsterdam, 19 December 2005, lot 96). Though many of the pieces known to exist are candlesticks he also produced a coffee-urn which is also in the collection of the Rijksmuseum (de Lorm, *op. cit.*, p. 101, no. 48).

THE PROPERTY OF A GENTLEMAN

420

A PAIR OF DANISH SILVER SOUP-TUREENS, COVERS AND STANDS

MARK OF JEROME PAUL LENOIR, COPENHAGEN, 1750, ASSAY MASTER CHRISTOPHER FABRITIUS

The tureens each fluted tapering oval with part-reeded scroll handles, the detachable covers with part ebonised wood melon finials, one engraved with a coat-of-arms, the conforming stands with reeded rim and scroll handles, *each marked under tureen and stand, one further prick engraved with inventory numbers and a scratchweight under tureen and stand, the covers of each prick engraved with an inventory number*

the stands 18 in. (46 cm.) wide

215 oz. (6,687 gr.)

The arms are those of the Ahlefeldt-Laurvigen family.

(2)

£60,000-80,000

US\$91,000-120,000

€68,000-90,000





PROVENANCE:

Tureen and Stand 1

The Lundsgaard Estate, near Kerteminde on the Island of Fyn, purchased in 1939 by Hans Torbiesen (d.1954).

Hans Torbiesen (†); Bruun Rasmussen, Copenhagen, 1954.

with Otto Berg, acquired from him in 1978 by the 1993 vendor.

Tureen and Stand 2:

The tureen in the collection of Kay Suenson by 1953.

The stand in the collection of Holger Drucker by 1953.

The stand sold from the estate of Holger Drucker in the 1960s at Bruun Rasmussen

The stand purchased in the sale by Kay Suenson

The tureen and stand acquired from the Suenson family in 1978 by the 1997 vendor, reuniting the pair.

Both Tureens and Stands:

Anonymous sale; Christie's, Geneva, 16 November 1993, lot 35.

EXHIBITED:

Copenhagen, Det Danske Kunstindustrimuseum, *Dansk Solv 1550-1950*, 1953, nos. 173 and 174 (tureen and stand no. 2).

Copenhagen, Det Danske Kunstindustrimuseum, 1979-1983, both tureens and stands.

LITERATURE:

K. G. Kaegrunch, *Kunst i Privat Eje*, Copenhagen, 1944, vol. 1, p. 111, illus. fig. 105.

C. A. Boje and B. Bramsen, *Danske Guld og Solv Smedemaerker for 1870*, Copenhagen, 1954, p. 79.

E. Lassen, *Dansk Solv*, Thanning and Appel, 1964, p. 196, fig. 142, tureen no. 2.

C. A. Boje, *Danske Guld og Solv Smedemaerker for 1870*, Copenhagen, 1979, vol. 1, p. 149, stand of tureen no. 2.



VARIOUS PROPERTIES

***421**

A SWISS SILVER ECUELLE AND COVER

MARK OF PIERRE LUCAS, NEUCHÂTEL, CIRCA 1700

Circular and with two openwork spatulate handles, the detachable cover with drop ring handle, the cover engraved with two coats-of-arms *accolé* below a coronet, the side engraved with a cypher 'FC' below a coronet, *marked underneath*

9¾ in. (24.8 cm.) wide over handles

16 oz. 3 dwt. (502 gr.)

The arms are those of de Chambrier *accolé* with those of de Chambrier for François de Chambrier-de Chambrier (1663–1730) and his wife Salomé (d.1738) who he married in 1684). Chambrier became Mayor of Neuchâtel in 1701. The matching pair to the present ecuelle and cover was sold Christie's Geneva, 25 May 1993, lot 204 and is now in the collection of Schweizerischen Landesmuseum in Zurich (H. Lanz, *Silberschatz der Schweiz*, Zurich, 2007).

£12,000–15,000

US\$19,000–23,000

€14,000–17,000



***422**

A SWISS SILVER-GILT ELGG CORPORATION GOBLET

APPARENTLY UNMARKED, PROBABLY ELGG, DATED 1651

Tapering cylindrical with everted rim, the lower body with lobes below an applied cast zig-zag band, on spreading lobed foot with baluster stem, applied with three buttresses, engraved with an inscription

7½ in. (19 cm.) high

6 oz. 17 dwt. (213 gr.)

The inscription reads 'M. Jacob Bränner Metzger zu Elgeüw verehrt den Bächer einem Wysen Raht zu Elgeü Anno 1651', which relates to the presentation of the goblet to Jacob Bränner, Butcher, to the Corporation of Elgg.

£8,000–10,000

US\$12,000–15,000

€9,000–11,000

The present goblet is of a type that was used in Europe though the 17th century, when tradition dictated that a drinking vessel was given to new member of a city council, particularly around Strasbourg. The present goblet remained at the *Rathaus* in Elgg until 1798 when it was sold. It was among the contents recorded in an inventory of the treasures held there in 1708 when it was described as *1 hoher Becher, von Metzger Hs. Jb. Brenner (14 loth)*.



***423**

A SWISS SILVER-GILT AND ENAMEL BOX

MARK OF HANS WILHELM KRAUER, LUZERN, CIRCA 1695

Oblong and on four ball feet, the sides and hinged cover with open foliage scroll and heart motifs, the cover set with an oval plaque painted with Jacob drawing water from the well to water Rachel's flock, *marked underneath*

4½ in. (11.6 cm.) wide

£40,000–60,000

US\$61,000–90,000

€45,000–67,000

The design for the enamel plaque is based on an engraving by Claude Mellan (1596-1657) after a painting by Paolo Veronese, though the attribution is wrongly given to Jacobo Tintoretto in the print.



~424

A RUSSIAN SILVER DINNER-SERVICE

ST. PETERSBURG, 1834-1835, MAKER'S MARK AGR

Each piece with a gadrooned border, engraved with the initials 'AB' below a marchese's coronet, comprising:

Ninety dinner-plates 9 in. (23 cm.) diam. A pair of large oval fish-dishes 28 1/4 in. (72 cm.) long

A pair of meat-dishes 21 1/4 in. (54 cm.) long A set of three meat-dishes 17 in. (43 cm.) long

A pair of second-course dishes 15 in. (38 cm.) diam. Four second-course dishes 12 1/2 in. (32 cm.) diam.

Four vegetable-dishes and covers 11 1/4 in. (29 cm.) wide A pair of oblong baskets 11 1/2 in. (29 cm.) long

A pair of sauceboats and ladles 8 in. (20 cm.) long Twelve double salt-cellar 8 in. (20 cm.) long

The dinner plates in two original leather covered cases with chamois fittings, the covers each inset with brass plaque engraved with the initials 'AB' below a marchese's coronet (see below) gross weight 2,655 oz. 4 dwt. (82,586 gr.)

(125)

£120,000-180,000

US\$190,000-270,000

€140,000-200,000



The initials are probably for Antonio Busca Arconati Visconti (1795-1870).

By the 19th century the Busca family were amongst the wealthiest aristocrats in Milan and the surrounding region. Their rise began in the 17th century, being recognised as patricians of Milan in 1682. They added to their land holdings in the 18th century when they acquired the feudal lordship of Lomagna. It was said that on his death in 1870 Antonia Busca left an estate in excess of 9 million lira (A. L. Cardoza, *Aristocrats in Bourgeois Italy: The Piedmontese Nobility, 1861-1930*, Cambridge, 2002, p. 97, note 14). He was the son of Lodovico Busca and Maria Luigia, daughter of the Duke Gian Galeazzo Serbelloni. It was they who commissioned the Palladian villa in Lomagna that bears the family name and which has recently been restored.

It is unusual that such a prominent member of the Italian aristocracy should choose to commission such a magnificent dinner service from a Russian silversmith rather than one from Vienna, Rome or Milan itself. One possible connection to St. Petersburg may be through the Order of the Knights of Malta. Antonio Busca (d.1870), the probable owner of this dinner service, served as a knight of honour and devotion of Malta. Another Antonio Busca (1767-1834) served as Lieutenant Grand Master of the Order of Malta, a position subordinate only to the Grand Master himself, however, during Busca's tenure there was no Grand Master, the order having been driven from the island by Napoleon I in 1798. The knights were dispersed across Europe. A significant number gathered in St. Petersburg and elected Tsar Paul I as their Grand Master. It may be a coincidence that the date of the service falls around the date of the elder Busca's death. Could the service have been a gift to Busca family in honour of Antonio Busca's memory or perhaps a legacy.

Antonio Busca (d.1870) served as *Ciambellano imperial* and *Consigliere di Stato* and was associated with the *Accademia di belle arti di Milan* and the *Accademia di San Luca di Roma*. His position in Milanese society meant that when Napoleon III of France and King Victor Emmanuel entered the city accompanied by their troops in May 1859 Busca offered his palace to the King, as recorded in a report on the Italian war in the *Pall Mall Gazette* of 15 June 1859. Moreover during the third Italian War of Independence it was noted that 'The Duke Antonio Litta and the Marquis Busca have undertaken to provide for the wants of all those families on their estates who have sent soldiers to the war.' (*Pall Mall Gazette*, 15 May 1866).





(part)

425

A RUSSIAN SILVER TABLE-SERVICE

MARK OF NICHOLS AND PLINKE, ST. PETERSBURG, SECOND HALF 19TH CENTURY

Reeded Fiddle pattern, engraved with initials, comprising:

Twenty-four table-spoons

Twenty-four table-forks

Twenty-four dessert-spoons

Twenty-four dessert-forks

Twenty-four teaspoons

A soup-ladle

A pair of basting-spoons

A pair of serving-tongs

A sifting-spoon

A pair of sugar-tongs

A pair of sauce-ladles

and the following with filled handles:

Twenty-four table-knives with stainless steel blades

A cake-slice with silver blade

in fitted brass bound oak canteen

the box 20¾ in. (52.5 cm.) wide

346 oz. 14 dwt. (10,785 gr.)

(153)

£10,000–15,000

US\$16,000–23,000

€12,000–17,000



426

A PAIR OF ITALIAN SILVER-GILT WINE-COASTERS FROM THE BORGHESE SERVICE

MARK OF SCHEGGI BROTHERS, FLORENCE, CIRCA 1825

Each circular, the border pierced with hippocamp, foliage and palmettes, engraved with a coat-of-arms below a Royal crown, *each marked on side*

4 $\frac{7}{8}$ in. (12.3 cm.) diam.

17 oz. 8 dwt. (542 gr.)

The arms are those of Borghese, for Prince Camillo Borghese (1775-1832) and his wife Pauline Bonaparte (1780-1825).

(2)

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

PROVENANCE:

Prince Camillo Borghese and his wife Pauline Bonaparte whom he married in 1803.

The Borghese Palace Sale; Giacomini and Capobianchi, Rome, 28 March to 9 April, 1892, part of lot 847.

Mrs. Edith Rockefeller McCormick; American Art Association/Anderson Galleries, 5 January 1934, part of either lot 671, 676, 677 or 678.

The Borghese Service, comprising 500 silver-gilt objects and some 1,000 pieces of table-silver, mostly by the French Imperial silversmith Martin-Guillaume Biennais with some additions, including the present lot, by Florentine and Roman silversmiths. The service, made for Pauline Borghese, sister of Napoleon and her husband was sold as one lot at the auction which dispersed the entire contents of the Palace.

The Scheggis, makers of the coasters, were an important family of silversmiths in Florence, making commissions for Grand Duke Ferdinand III of Tuscany and publishing a number of silver designs in the *Magazzino di Mobilia*. The brothers Luigi and Vincenzo, and the latter's sons Angelo and Ferdinando, all used the mark found on the present wine-coasters around 1825.

427

AN ITALIAN SILVER-GILT TAZZA

APPARENTLY UNMARKED, POSSIBLY GENOA, CIRCA 1600

The bowl shaped circular and with shell and lion mask cast border, interspersed with foliage, the centre cast and chased with putto riding hippocamps and dolphins among waves populated with sea creatures, with a central boss cast as a galleon within an ovolo border, applied under the bowl with a detachable disk chased with further sea creatures and exotic foliage, on a fluted foot, set underneath with a detachable dish with engraved foliage scrolls and kites

8¼ in. (21.2 cm.) diam.

3 in. (7.6 cm.) high

27 oz. 14 dwt. (862 gr.)

£80,000–120,000

US\$120,000–180,000

€90,000–130,000

PROVENANCE:

Probably the Pallavicini family, Genoa and then by descent.

The design for the chased plaque in the centre of the tazza, the borders and the provenance suggest Genoa as a likely origin for the piece. The overall form, with a boldly modeled frieze of contorted Mannerist figures in motion around a central boss, in this case mer-putti astride dolphins and hippocamps with ship in the centre, has parallels with larger sideboard dishes produced in Genoa in the early years of the 17th century, such as the Rüttschi Dish, in the Werner Abegg Collection, Bern, see F. Boggero and F. Simonetti, *Lo Splendore degli Argent de Genova* Turin, 1991, no. 13, p. 12, figs. 183-186.

The border of lobes within a strapwork frame, seen on the present tazza between the narrow guilloche band and the outer rim of beading and shell crowned lion's masks, is employed as a rim border on the Rüttschi Dish (*op. cit.*, fig. 184). The guilloche band as a dividing border also features on the dish by Antonio de Castro in the Cini Collection, Venice (*op. cit.*, fig. 88). The style of the ornament and the arrangement of the frieze and central boss divided between various borders can be seen in the designs of Italian artists such as Francesco Salviati (1510-1563).

A design by Salviati now in the collection of the Victoria and Albert Museum, London, (V&A Acc. No. 5171), from the Whitehead Album is such an example (*op. cit.*, fig. 24).

The style of the chasing also shows Flemish influence. The strong trade links between Genoa and the merchants of Flanders led to trade in both goods and taste. Evidence of these forms of trade can be seen in the small group of surviving hallmarked Genoese silver from the late 16th and early 17th centuries. The Lomellini ewers and dishes, thought to have been commissioned by the Lomellini family of Genoa, are believed to have been the work of a Flemish silversmith working in the city. The pair of dishes from the set, one of which is in the collection of the Ashmolean Museum, and the other in the Birmingham Museum and Art Gallery, are unmarked, however, the largest dish and ewer, in the collection of the Victoria and Albert Museum, are attributed to the Flemish goldsmith Giovanni Aelbosca Belga.

The artistic influence of Flanders is illustrated by the trips to Genoa undertaken by both Anthony Van Dyck and Peter-Paul Rubens. Flemish goldsmiths such as Arrigo Fiammingo, who worked for the Doria family, Mattias Melijn and Giovanni Aelbosca Belga, all worked in Genoa. Melijn created the Columbus dish in the collection of the Palazzo Spinola and the Rape of the Sabines dish in the Toledo Museum, Spain. The extraordinary wealth of the city can be seen in the quality of plate created for the leading families of the city. They hint at the great riches that were once displayed in the city's palaces. T. Schroder in, *British and Continental Gold and Silver in the Ashmolean Museum*, Oxford, 2009, p. 1058, quotes from a contemporary diary written by a member of the entourage of Cardinal Aldobrandini, Monsignor Agostino Agucchi.

'In few other places in Italy can such gold and silverware, such jewellery and fabrics, and such rich furnishings be seen here, in addition to the palaces and royal residences, which have no rivals elsewhere; and most striking of all is the enormous abundance of ready cash.'







428

A JAMES I SILVER-GILT CHALICE AND PATEN

MAKER'S MARK RB IN A SHIELD-SHAPED CARTOUCHE, CIRCA 1620

The plain slightly tapering bowl on hexagonal base, the knopped stem applied with cherubim, the base engraved with Christ on the Cross and with fleur-de-lys border, the paten plain circular engraved with the sacred monogram, *the chalice marked under foot with maker's mark only*

7 in. (17.8 cm.) high

9 oz. 6 dwt. (290 gr.)

(2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

PROVENANCE:

Anonymous sale; Christie's, London, 25 November 2003, lot 329.

***429**

A COMMONWEALTH SILVER SIFTING-SPOON

APPARENTLY UNMARKED, MID 17TH CENTURY

The tapering slip-top handle with part-pierced circular bowl, the slip top engraved with initials, the back of the handle engraved with a lozenge-of-arms

13¾ in. (35 cm.) long

4 oz. 17 dwt. (151 gr.)

£3,000-4,000

US\$4,600-6,000

€3,400-4,500

THE PROPERTY OF A GENTLEMAN

430

AN ELIZABETH I SILVER-GILT TANKARD

LONDON, 1575, MAKER'S MARK HC WITH A HAND HOLDING
A HAMMER BETWEEN, POSSIBLY FOR HENRY COLVILLE

Tapering cylindrical and on circular foot, chased with strapwork,
fruits and foliage on matted ground, the body chased with a band
of strapwork foliage and fruits between bands of scrolling foliage
and ribbed collars, the scroll handle engraved with foliate scrolls,
the hinged domed cover with scroll thumbpiece and baluster finial,
chased with bosses, scrolls and fruit on a pounced ground, *marked*
underneath, on cover bezel and inside cover

7¼ in. (18.5 cm.) high
16 oz. 16 dwt. (523 gr.)

£30,000–50,000

US\$46,000–75,000

€34,000–56,000

PROVENANCE:

Morgan Stuart Williams (1846–1909) of Aberpergwm and
St. Donat's Castle.

The Trustees of Godfrey H. Williams; Sotheby's, London,
8 December 1949, lot 144 (£950).

A Gentleman; Sotheby's, London, 9 July 1964, lot 108,
(£4,000 to Black).

EXHIBITED:

London, Christie's, *The Glory of the Goldsmith, Magnificent Gold
and Silver from the Al-Tajir Collection*, 1989, no. 30.

LITERATURE:

'£950 for Elizabethan Tankard', *The Times*, 9 December 1949,
p. 7, col d.

'£75,637 For Silver', *The Times*, 10 July 1964, p. 16, col. d.
*The Glory of the Goldsmith, Magnificent Gold and Silver from the
Al-Tajir Collection*, London, 1989, P. 49.





431

VARIOUS PROPERTIES

431

A CHARLES II SILVER TANKARD

LONDON, 1661, MAKER'S MARK WM A MULLET BELOW

Tapering cylindrical, the cover with a scroll thumbpiece, the body and handle each engraved with a crest, *marked near handle and on cover*

6 in. (15.1 cm.) high
22 oz. 2 dwt. (687 gr.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

EXHIBITED:

Cheltenham, The Art Gallery of Cheltenham, *Elizabeth I and the Royal House of Tudor*, May–July 1953, no. 187.



432

432

A CHARLES II SILVER TANKARD

LONDON, 1671, MAKERS MARK TA

Tapering cylindrical and with flat hinged cover with double scroll thumbpiece, later engraved with a coat-of-arms, *marked near handle and on cover, further engraved underneath with a scratchweight '33=16'*

7½ in. (18 cm.) high
32 oz. 18 dwt. (1,024 gr.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



433

A WILLIAM III SILVER MONTEITH

MARK OF JOHN BODINGTON, LONDON, 1698

Fluted tapering and on gadrooned foot, with two lion mask drop ring handles, the detachable rim with cast cherub masks, engraved inside with a coat-of-arms, later engraved underneath with a crest below a viscount's coronet, *marked near handles, on rim, underneath and on handles*
 11½ in. (29.2 cm.) diam.

58 oz. 7 dwt. (1,815 gr.)

The arms are those of Watson impaled by another.

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

PROVENANCE:

Almost certainly Anonymous sale; Christie's, London, 1 May 1907, lot 56 (£409 to Garrard).

LITERATURE:

G. E. Lee., *British Silver Monteith Bowls including American and European Examples*, Guildford, 1978, p. 73, no. 77.

434

A PAIR OF WILLIAM III SILVER CANDLESTICKS

MARK OF WILLIAM DENNY AND JOHN BACHE,
 LONDON, 1698

Each on gadrooned shaped octagonal base, with fluted column stems terminating in reeded and gadrooned sockets, engraved under the base with initials 'AB', *each marked underneath*

7¾ in. (19.7 cm.) high

19 oz. 15 dwt. (614 gr.)

(2)

£7,000–10,000

US\$11,000–15,000

€7,900–11,000

PROVENANCE:

Possibly W. Cunningham, Esq., J.P.; Christie's, London, 10 May 1950, lot 128 (£140 to Spink).
 Anonymous sale; Woolley and Wallis, Salisbury, 20 July 2011, lot 1086.





435

A PAIR OF GEORGE I SILVER TEA-CADDIES WITH A GEORGE II BOWL AND CASE TO MATCH

THE CADDIES WITH THE MARK OF JOHN FARNELL, LONDON, 1723, THE BOWL WITH MARK OF JOHN SWIFT, LONDON, 1752

Plain elongated octagonal with sliding lid with domed cover, the bowl cylindrical on reeded foot, with collet finial, each engraved with a coat-of-arms and later inscription, *the caddies each marked on back, one further marked on sliding cover, the bowl marked underneath and inside cover*, with plate mounted shagreen case
the case 10¼ in. (26 cm.) wide
20 oz. 13 dwt. (643 gr.)

The arms are those of Witts impaling Parish for Richard Witts and his wife Jane Parish.

The inscription reads '*Rich^d Parish Witts Given him by His Mamma 1759*'. Richard Parish Witts (d.1828) was the son of Richard and Jane Witts mentioned above. (3)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

EXHIBITED:

Cheltenham, The Art Gallery of Cheltenham, *Elizabeth I and the Royal House of Tudor*, May-July 1953, no. 267.

436

A SET OF TWELVE GEORGE II SILVER DINNER-PLATES

MARK OF JOHN HUGH LE SAGE, LONDON, 1743

Each shaped circular and with a gadrooned rim, engraved with a coat-of-arms below a viscount's coronet, *each marked underneath, later engraved with scratchweights*

9⅝ in. (24.5 cm.) diam.

209 oz. 16 dwt. (6,524 gr.)

The arms are those of Wenman impaling Herbert for Philip, 6th Viscount Wenman (1719-1760) and his wife Sophia, daughter and co-heir of James Herbert, of Tythorpe, Oxfordshire, who he married in 1741. (12)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000





THE PROPERTY OF A GENTLEMAN

437

A GEORGE I SILVER CUP AND COVER

MARK OF PAUL DE LAMERIE, LONDON, 1718

Campana-shaped, the domed foot chased with foliage and acanthus, with reeded moulded mid-rib, the lower border body with foliage and strapwork on a textured ground, with two leaf-capped scroll handles, engraved with a baroque cartouche with winged cherub's mask, vases basket of flowers and the figures of Mercury and Fame, the centre later engraved with a coat-of-arms, the domed cover with similar border and baluster finial, the cover later engraved with a crest, *marked near handles and on cover bezel*

10 in. (25.5 cm.) high

The arms on the body are those of Porter of Lincoln, and St. Margaret's in Southernham, Suffolk.

PROVENANCE:

A Collector; Christie's, New York, 5 October 1983, lot 234.

EXHIBITED:

London, Christie's, *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al Tajir Collection*, 1989, no. 58.

LITERATURE:

The Glory of the Goldsmith, Magnificent Gold and Silver from the Al Tajir Collection, London, 1989, p. 85.

Christie's Review of the Season, 1984, p. XXX.

£20,000–30,000

US\$31,000–45,000

€23,000–34,000



THE PROPERTY OF A GENTLEMAN

438

A GEORGE II SILVER CHRISTENING BOWL AND COVER

MARK OF EDWARD FELINE, LONDON, CIRCA 1731

Tapering cylindrical and on four foliate engraved scroll feet, applied at the rim with foliate scroll strapwork on a textured ground and with two cartouches, each engraved with the Royal coat-of-arms, with two foliate cast and chased handles, applied with the Royal supporters, the detachable cover applied with strapwork and with a finial cast as the Royal crest and crown, engraved underneath with an inscription, with a Victorian Irish silver liner, *marked underneath with maker's mark only four times and on liner* 15 in. (38.2 cm.) wide over handles

159 oz. 2 dwt. (4,950 gr.)

The inscription reads '*Lady Emilia Lenos Oct. 25th 1731*'

£70,000–100,000

US\$110,000–150,000

€79,000–110,000

PROVENANCE:

King George II's christening gift to his goddaughter Lady Emilia Lennox (1731–1814), daughter of Charles, 2nd Duke of Richmond and Lennox (1701–1750), later wife of James, 20th Earl of Kildare, created 1st Duke of Leinster and then by descent to Gerald, 8th Duke of Leinster (1914–2004).

His Grace the Duke of Leinster; Sotheby's, London, 3 May 1984, lot 75.

EXHIBITED:

London, Christie's, *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection*, 1989, no. 66.

LITERATURE:

The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, 1989, p. 96.



The elaborate nature of Emilia Lennox's royal christening cup, with its heraldic ornament, sets it apart from other royal christening gifts of the period. It was customary for the King to give his god-children a piece of plate of their christening, however, this usually took the form of a plainer cup and cover, the usual form being two-handled and with a spool shaped cover, sometimes accompanied by a stand or tazza. These were similar to larger cups and covers also provided by the Jewel House, but for use of Ambassadors as part of their Perquisite of Plate. One such cup was that given by King George I to George Townshend, later 4th Viscount and 1st Marquess Townshend (1724-1807), see *The Townshend Heirlooms*, sold by order of the Marquis [sic] Townshend; Christie's London, 3 March 1904, lot 44.

I would seem likely from the wording of the warrant sent to the Keeper of the Jewel House that it was the Duke who ensured the design was as grand as possible, the royal nature of the gift very visible though the use of the royal supporters as handles and the royal crest forming the finial formed. The warrant (PRO Mss. LC5/105, folio 532) addressed to Lord Lynn, Master of the Jewel House, reads *These [letters] are to signify unto your Lordship His Maj. ties Pleasure that you provide and deliver to his Grace the Duke of Richmond the quantity of Two Hundred Ounces of gilt plate as a gift from his Majesty at the Christening of his Child to be made into such vessels and after such fashion as his Grace shall direct And for so doing this shall be your Lordships Warrant Given under my hand this 2d day of Decr. 1731 In the fifth year of His Majesties Reign.* Lady Emilia had been christened just over one month previously at St. Margaret's Church, Westminster as shown by entry in the parish register dated 31 October. Her other godparents were Princess Emilia, presumably Princess Amelia (1711-1786), second daughter of King George II, and Camilla, Countess of Tankerville (1697-1775). Emilia was a distant cousin of the king, her father being the grandson of King Charles II by his mistress Louise de K  roualle, Duchess of Portsmouth (1649-1734). Charles, 2nd Duke of Richmond served as aide-de-camp to both King George I and King George II. On the accession of King George II he was appointed Lord High Constable of England and Lord of the Bedchamber. He and his wife Anne (d.1722) had twelve children, a number their daughter Emilia well exceeding bearing nineteen children ten of whom ten lived into adulthood.

Lady Emilia's marriage to the ambitious Irish aristocrat James, 20th Earl of Kildare was at first opposed by her parents, their preference being an Englishman, however they overcame their reservations and the wedding was the talk of society. The rumour that she received not a penny of a dowry was malicious gossip as it is recorded that she received the same sum as her younger sisters.

THE PROPERTY OF A GENTLEMAN

439

A SET OF FOUR GEORGE II SILVER CANDLESTICKS

MARK OF PAUL DE LAMERIE, LONDON, 1735

Each on shaped square base, each side applied with cast *rocaille* and mask cast cartouches, the tapering quilted stem with a shell and foliage cast knop, terminating in a foliage cast socket with detachable nozzle, the stem and nozzle each engraved with a crest, *each marked under base and on socket*

8½ in. (21.5 cm.) high

107 oz. 1 dwt. (3,330 gr.)

The crest is that of Crawley of Nether Crawley and Stockwood Park, co. Bedford probably for John Crawley

(1703–1767), M.P. for Marlborough from 1737–1747).

(4)

£100,000–150,000

US\$160,000–230,000

€120,000–170,000

PROVENANCE:

Probably John Crawley (1703–1767) of Nether Crawley and Stockwood Park, Luton, co. Bedford and then by descent.

John Crawley inherited the family estates as a minor in 1712 on the death of his father Richard. He was educated at Eton College and University College, Oxford. The family estate was held in trust with his mother, uncle George Dashwood and John Cheek, a friend of his father's, serving as trustees. They managed it well and on attaining his majority in 1724 he inherited considerable wealth.

He first stood for parliament in 1734 when he contested the seat of Great Bedwyn. The following year he served as High Sheriff of Bedfordshire. These candlesticks, which date from 1735, may have been acquired for the dinners held during his shrievalty. He rebuilt the family seat with work being completed by 1740 at a cost of £60,000. He contested Marlborough in the 1737 election and served as M.P. until 1747. He died in 1767 having requested that he be buried in Luton parish church.





VARIOUS PROPERTIES

440

A GEORGE II SILVER BASKET

MARK OF EDWARD ALDRIDGE AND JOHN STAMPER, LONDON, 1753

Shaped oval and on four mask and foliage capped feet, with pierced and engraved foliage scroll sides, the border cast and pierced with fruiting grapevines, with overhead figural bust swing handle, later with a coat-of-arms, the handle with a crest, *marked near handle*

14¾ in. (37.5 cm.) wide

58 oz. 15 dwt. (1,828 gr.)

The arms are those of Middleton impaling Acton, for William Middleton (1748-1829), later created a baronet in 1804, and his wife Harriet (d.1852), daughter of Nathaniel Acton of Bramfield Hall, co. Suffolk, whom he married in 1775. He served as M.P. for Ipswich on two occasions and also for Hastings. He was a sometime supporter of Pitt but was also described as "a representative whose independence was an ornament to the British Senate."

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

THE PROPERTY OF A GENTLEMAN

441

A PAIR OF GEORGE II SILVER CANDLESTICKS

MARK OF NICHOLAS SPRIMONT, LONDON, 1742

Each on square base with canted corners, the sides each applied with winged putto, the tapering stems applied with masks and terminating in a foliage cast socket, with detachable conforming sockets, engraved with a crest and later engraved underneath with an inscription, *each marked under base*

11 in. (28 cm.) high

79 oz. 3 dwt. (2,462 gr.)

The crests are those Barnard and Gee, presumably for Henry Boldero-Barnard (1755-1815) of Cave Castle, co. York and his wife Sarah Elizabeth (d.1832), elder daughter and co-heir of Roger Gee of Bishop Burton, whom he married in 1788.

The later inscription reads 'Presented to John James Done by the Warden and Fellows of All Souls College Oxford on his Seventieth Birthday to Commemorate his Successful Management of the College Estates For Upwards of Thirty Years February 20 1925'.

(2)

£50,000-80,000

US\$76,000-120,000

€57,000-90,000



PROVENANCE:

Henry Boldero-Barnard (1755-1815), of Cave Castle, co. York and then by descent to his son

Henry Gee Barnard (1789-1858), and then to his nephew

Charles Edward Gee Boldero Barnard (1822-1894), of Cave Castle, and then to his widow

Sophia Letitia Barnard (1830-1910).

The Trustees of Mrs. Barnard, deceased, late of Cave Castle, South Cave, E. Yorks.; Christie's, London, 11 June 1925, lot 42.

Presented to John James Done (1855-1933).

Anonymous sale; Phillips, London, 2 June 1989, lot 162.

EXHIBITED:

London, Christie's, *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection*, 1989, no. 84.

LITERATURE:

The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, 1989, p. 118.

THE PROPERTY OF A GENTLEMAN

442

A GEORGE II SILVER SALVER

MARK OF PAUL DE LAMERIE, LONDON, 1744

Quatrefoil and on four cast foliage feet, with corded border, the rim chased with foliage and flowers on a matted ground, engraved with trophies among foliage and with a coat-of-arms within military trophies and *rocaille* foliate, *marked underneath*

10.5 in. (27 cm.) diam.

21 oz. 15 dwt. (676 gr.)

The arms are those of Congreve with Stawell in pretence impaling Stawell, for Ralph Congreve (d. 1775) and his wife Charlotte (d. 1762), daughter and heiress of William, 3rd Lord Stawell (1681-1742), whom he married in 1752.

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

PROVENANCE:

Ralph Congreve (1718-1775) of Aldermaston House, Berkshire, bequeathed in his will, '*my gilt cup and cover and the salver belonging to the same*' together with his '*onyx ring set around with brilliants*' to his friend

Sir Thomas Clavering 7th Bt. (1719-1794) of Axwell Park, co. Durham and presumably then by descent to

Sir Henry Augustus Clavering, 10th Bt. and last Bt. (1824-1893). Montagu, 1st Lord Swaythling (1832-1911) by 1902.

The Renowned Collection of Silversmith's Work formed by the Right Hon. Montagu, First Lord Swaythling, being part of the Swaythling Heirlooms; Christie's, London, 6 May 1924, lot 9. Anonymous sale; Christie's, London, 23 June 1976, lot 70.

A Collection of Silver by Paul de Lamerie; Christie's, Geneva, 13 May 1986, lot 125.

EXHIBITED:

London, St. James's Court, Old Silver-Work, Chiefly English, from the XVth to the XVIIIth Centuries, 1902, no. C39, p. 115 (*tray, gilt*). London, Christie's, The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, 1989, no. 90.

LITERATURE:

The Will of Ralph Congreve, *Public Record Office Mss. PROB 11/1017/318*, proved on 28 March 1776, p. 14.

Starkie Gardner ed., *Old Silver Work: Chiefly English from the 15th Century to the 18th Centuries*, London, 1903, p. 115.

P. A. S. Phillips, *Paul de Lamerie: His Life and Work*, London, pl. CXVI.

The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection, London, 1989, pp. 124-125.

Ralph Congreve died without issue in 1775 and his lengthy will, which ran to some 19 pages (PROB 11/1017/318), was greatly concerned with the passing of the estate to the senior branch of the Congreve family after the death of his sister Anne.

The will also included a number of bequests including one to Congreve's '*worthy friend*' Sir Thomas Clavering 7th Bt. There are a small number of pieces engraved with Ralph Congreve's arms which include a Charles II silver-gilt porringer, attributed to Wolfgang Howser, circa 1670. Ralph's bequest lists '*my gilt cup and cover and the salver belonging to the same...*'. Both the silver-gilt porringer and the present salver were in the Swaythling Collection and were exhibited as concurrently in the 1902 St. James's Court Loan Exhibition (Nos. C38 and C39). At that time the salver was also gilded. It would seem very likely that Lord Swaythling acquired them together and they were subsequently split up in the Swaythling sale in 1925 being lots 9 and 84. Interestingly Ralph also bequeathed a number of other pieces of silver including '*the pair of silver sauceboats with the ladles or spoons belonging to them which I purchased sometime more than a year ago of Mr. Makepeace silversmith near Lincoln's Inn with Kurled [sic] and Goodrooned [sic] edges [?]*...' [presumably Robert Makepeace of Searle Street, Lincoln's Inn, Grimwade no. 2375]. They were left to his '*good friend [sic] and relation the said Richard Congreve*'. These may well be the pair of George II sauceboats, also by Paul de Lamerie, London, 1735, similarly later engraved with the arms of Congreve and Stawell, which are now in the Alan and Simone Hartmann (see C. Hartop, *A Huguenot Legacy, English Silver 1680-1760 from the Alan and Simone Hartman Collection*, London, 1996, no. 30, pp. 175-6). A further piece by de Lamerie and with the same arms is a waiter of 1736 now in the Gilbert Collection, the Victoria and Albert Museum, (see T. Schroder, *The Gilbert Collection of Gold and Silver*, Los Angeles, 1988, cat. no. 55, pp. 222-223).



(detail)





THE PROPERTY OF A NOBLEMAN

443

A PAIR OF GEORGE III SILVER SAUCEBOATS

LONDON, 1764, MAKER'S MARK CH

Each oval double lipped and on spreading quilted foot, with beaded rim and overhead quilted handle, engraved with a crest below an earl's coronet, *each marked under lip, the bases further engraved with scratchweights '17'18' and '18'7'*

9 in. (22.8 cm.) wide

35 oz. 8 dwt. (1,102 gr.)

The crest is that of Talbot, for the Earls of Shrewsbury.

(2)

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 16 April 2005, lot 275.

VARIOUS PROPERTIES

444

TWELVE GEORGE III SILVER SOUP-PLATES

MARK OF RICHARD MAKEPEACE AND JOHN CARTER, LONDON, TWO 1775 AND FOUR 1776, SIX WITH THE MARK OF RICHARD MAKEPEACE, LONDON, 1796

Shaped circular and with an ovolo border, later engraved with a coat-of-arms below an earl's coronet, *each marked underneath, the first six engraved underneath with a number and scratchweight*

10¼ in. (25.7 cm.) diam.

237 oz. (7,372 gr.)

The later arms are those of Scott with Lawless in pretense for John, 1st Earl of Clonmell and his second wife Margaret, daughter and heiress of Robert Lawless of Abington, co. Limerick.

(12)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700





445

A SET OF FOUR GEORGE III SILVER CANDLESTICKS

MARK OF THOMAS HANNAM AND JOHN CROUCH, LONDON, 1765

Each on stepped and gadrooned square base, with spiral fluted and tapering base with central fluted knob, terminating in spool shaped gadrooned sockets and with shaped square detachable nozzles, *each marked under base*

10¾ in. (27.4 cm.) high

98 oz. 17 dwt. (3,076 gr.)

(4)

£7,000–10,000

US\$11,000–15,000

€7,900–11,000

446

A PAIR OF GEORGE III SILVER CANDLESTICKS

MARK OF DANIEL SMITH AND ROBERT SHARP, LONDON, 1788

Each on circular base with foliage and beaded border, the baluster stem cast with foliage and husk swags, with fluted socket and detachable beaded nozzles, *marked under each base and on one nozzle*

10¾ in. (27.3 cm.) high

44 oz. 6 dwt. (1,378 gr.)

(2)

£5,000–8,000

US\$7,600–12,000

€5,700–9,000





***447**

A GEORGE III SILVER SOUP-TUREEN, COVER AND STAND

MARK OF ROBERT SHARP, LONDON, 1789

With reeded scroll handles, the domed cover with ring handle, with fluted bands and gadrooned borders, engraved with a coat-of-arms, the stand and cover with a crest, each later engraved with baron's coronet, *marked on stand, foot and cover, each numbered and with scratchweight*
The stand 19¼ in. (49 cm.)

177 oz. (5,505 gr.)

The arms are those of Smith impaling Barnard quartering Boldero, for Robert Smith (1752-1838), later 1st Baron Carrington, and his wife Anne, daughter of Lewyns Boldero Barnard, whom he married 1780.

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

PROVENANCE:

with Partridge, London, February 1969.

***448**

FOUR GEORGE III IRISH SAUCE-TUREENS, COVERS AND STANDS

MARK OF ROBERT BREADING, DUBLIN, 1788

Each oval part-fluted boat-shaped and with scrolling handles, the detachable cover with reeded loop handles, the conforming stands fluted and with shell grips, the tureens engraved on each side with a coat-of-arms, the covers engraved on each side with a crest, *marked under tureens, on cover bezels and on stands, one maker's mark only, further engraved under the tureens and stands with inventory numbers and scratchweights*

the stands 11 in. (28 cm.) wide

171 oz. 6 dwt. (5,328 gr.)

(4)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

PROVENANCE:

with Partridge, London, February 1969.



***449**

A GEORGE III SILVER BASKET

MARK OF JOHN WAKELIN AND WILLIAM TAYLOR, LONDON, 1788

Circular with openwork basket weave sides and with twisted cord border, the lower body chased with foliage, with overhead swing twisted cord handle, engraved with a coat-of-arms below a duke's coronet, *marked underneath, the base further engraved with a scratchweight '66=0'*

11½ in. (29 cm.) diam.

65 oz. 8 dwt. (2,035 gr.)

The arms are those of Clinton with Pelham in pretence for Henry Fiennes Pelham-Clinton, 2nd Duke of Newcastle-under-Lyne (1720-1794).

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

PROVENANCE:

Henry Fiennes Pelham-Clinton, 2nd Duke of Newcastle-under-Lyne (1720-1794) and by descent to

The Duke of Newcastle, removed from Clumber, Worksop;

Christie's, London, July 7, 1921, lot 14 (£19 18s 9d to D. Davis).



450

A GEORGE III SILVER SOUP-TUREEN AND COVER

MARK OF JOHN EDWARDS AND WILLIAM FRISBEE, LONDON, 1791

Oval boat shaped and on spreading foot, the rim bright cut with foliage scrolls on a matted ground, with two scroll handles, the detachable cover with vase shaped finial, engraved with a coat-of-arms, *marked on foot and cover-bezel*

18 in. (45.7 cm.) wide over handles

89 oz. 8 dwt. (2,781 gr.)

The arms are those of Grant impaling another.

£7,000-10,000

US\$11,000-15,000

€7,900-11,000



THE YATES GOLD CUP



William Yates
Courtesy Christie's Images

THE PROPERTY OF A GENTLMAN

451

A GEORGE III GOLD CUP AND COVER

MARK OF HANNAH NORTHCOTE, LONDON, 1801

Vase shaped and on spreading circular foot and with two reeded leaf-capped loop handles, the detachable domed cover with bud finial, bright-cut engraved with narrow bands of foliage on matted ground, one side engraved with an inscription with an oval cartouche, *marked under foot and on cover bezel*

10 in. (25.5 cm.) high

35 oz. 3 dwt. (1,093 gr.)

The inscription reads '*This Cup was presented to WILLIAM YATES ESQ^r by his late Partners as a Token of Respect expressive of high Sense entertained by them, of his important Services rendered the concern after he declined having a Share in the Business Jany:1. 1802.*'

£50,000–80,000

US\$76,000–120,000

€57,000–90,000

PROVENANCE:

Presented to William Yates (1739–1813) by his former partners on his leaving the business

Bequeathed in his will to his son

Lt. General Jonathan Yates (1780–1854).

Anonymous sale; Sotheby's, London, 17 November 1955, lot 162.

Anonymous sale; Sotheby's, London, 7 March 1957, lot 102.

The 7th Earl of Radnor's Marriage Settlement; Christie's, London, 24 November 1971, lot 73.

LITERATURE:

The will of William Yates, Public Record Office Mss. PROB 11/1550/430, '*...my gold cup presented to me by my late partners upon the occasion of my retiring from trade and which I give and bequeath to my son Jonathan Yates.*'

William Yates was the son of a Blackburn publican who joined Robert Peel and his brother-in-law William Howarth in the calico printing business. Yates brought £500 of capital and warehousing to the partnership. Yates and Peel remained in partnership and with the technical innovations which they employed in their spinning the became one of the largest producers of printed calico cotton in the country. The income from the business was estimated to be over £70,000 per annum by the 1790s. Their wealth meant that the firm was able to give £10,000 to the government in aid of preparations to repel a French invasion. The donation led to a baronetcy for Peel granted in 1800. Peel's son by his wife Ellen (1766–1803), the daughter of his business partner William Yates, also named Robert, later served as Prime Minister from 1834 to 1835 and from 1841 to 1846.





VARIOUS PROPERTIES

452

A GEORGE III SILVER SIDEBOARD-DISH

MARK OF WILLIAM PITTS, LONDON, 1802

Shaped circular and with gadrooned rim, the border chased with Vitruvian scrolls and applied with a detachable coat-of-arms and crest, each within Garter motto and below a marquess' coronet, further applied with two other coats-of-arms, each within branches, the centre with ten detachable steel seal matrices, each within chased laurel wreaths and suspended from a chased ribbons, further chased with a depiction of the purse of the Teller of the Receipt of the Exchequer, engraved with a cypher below a marquess' coronet, *marked underneath*
24¾ in. (63 cm.) diam.

gross weight 181 oz. (5,631 gr.)

The arms are those of Grenville quartering Leofric, Temple, Nugent and others with Nugent in pretence for George Grenville, 1st Marquess of Buckingham (1753-1813) and his wife Mary (d.1812), daughter of Robert, 1st Earl of Nugent (1702-1788).

The other arms are those of Grenville impaling Wyndham for George Grenville (1712-1770) and his wife Elizabeth (d.1769), daughter of Sir William Wyndham and Grenville impaling Pitt for William (1759-1834) and his wife Anne, daughter of Thomas Pitt, 1st Baron Camelford, who he married in 1792. These are the arms of the father and brother of the 1st Marquess, each of who served as Prime Minister

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

PROVENANCE:

Col. The Hon. Thomas G. Morgan-Grenville, D.S.O., O.B.E., M.C.; Christie's, London, 30 June 1954, lot 42.



453

A GEORGE III SILVER BASKET

MARK OF PAUL STORR, LONDON, 1803

Circular and on spreading foot with foliage cast border, the rim pieced with latticework, with overhead reeded swing handle, engraved with a crest, *marked on foot and handle*

12½ in. (31.7 cm.) diam.

38 oz. 19 dwt. (1,211 gr.)

The crest is that of Carrington, co. Warwick.

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

454

A PAIR OF GEORGE III SILVER-GILT MOUNTED CARVED COCONUT CUPS AND LADLES

LONDON, THE CUPS WITH MARK OF WILLIAM PITTS, 1807, THE LADLES MARK OF ELEY, FEARN AND CHAWNER, 1808

Each carved with a coat-of-arms surrounded by foliage and flowers, on three dolphin cast feet, with shell and anthemion rim, the ladles with dolphin capped handles, one pierced, *marked inside and on base, the ladles each marked on handle* the cups 6⅞ in. (15.3 cm.) high

The arms are probably those of Dalrymple quartering others. (4)

£10,000–15,000

US\$16,000–23,000

€12,000–17,000



455

A GEORGE III SILVER EPERGNE

MARK OF WILLIAM PITTS, LONDON, THE FRAME 1804 THE BRANCHES 1810

Shaped oval, on four openwork foliage feet, with openwork rim and four detachable branches, each supporting a cut glass bowl, engraved with initials 'CFJH', *marked on frame rim, each branch and under each bowl*

17 in. (43 cm.) maximum width

69 oz. 19 dwt. (2,176 gr.)

The initials are almost certainly for Charles Floyer Humberstone (1783–1858) and his wife Jane. Charles was the son of John Humberstone Crawley and Jame Floyer of Hints Hall, Staffordshire.

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

PROVENANCE:

Charles Floyer Humberstone (1783–1858) and then by descent.



THE PROPERTY OF A GENTLEMAN

~456

A GEORGE III SIX-PIECE SILVER-GILT TEA AND COFFEE-SERVICE

THE HOT-WATER JUG MARK OF DIGBY SCOTT AND BENJAMIN SMITH, LONDON, 1806, THE TEAPOT, MILK JUGS-AND ONE SUGAR BOWL MARK OF BENJAMIN AND JAMES SMITH, LONDON, 1811, 1808 AND 1809 RESPECTIVELY, ONE SUGAR BOWL MARK OF BENJAMIN SMITH, 1812

In the Egyptian Revival style, each piece with palmette and angular scroll borders, with female mask-capped handles, each engraved with a coat-of-arms within the Order of St. Patrick and below a marquess' coronet, comprising: a kettle, stand and lamp; a teapot, each with ivory handle, two milk jugs and two sugar bowls, *each piece marked underneath, the hot-water jug and kettle each further marked inside cover, the lamp cover marked on bezel*

the jug and stand 14 in. (35.5 cm.) high

gross weight 153 oz. 10 dwt. (4,775 gr.)

The arms are those of Browne, quartering Kelly, Howe and another for Howe Peter, 2nd Marquess of Sligo K.P. (1788-1845). He had inherited the title on the death of his father in 1809. He was Governor and Vice-Admiral of Jamaica and Lord-Lieutenant of co. Mayo. In 1816 he married Hester Catherine (d.1878), eldest daughter of John Thomas, 13th Earl of Clanricarde (1744-1808).

(6)

£20,000-30,000

US\$31,000-45,000

€23,000-34,000





VARIOUS PROPERTIES

457

A SET OF TWELVE GEORGE III SILVER DINNER-PLATES

MARK OF WILLIAM BENNETT, LONDON, 1812

Each shaped circular with shell and foliage heightened gadrooned border, engraved twice with a coat-of-arms, the back later engraved with 'H.B. Nov. 28 1899', *each marked underneath*
10¾ in. (27.2 cm.) diam.

322 oz. 6 dwt. (10,024 gr.)

The arms are those of Coote for Sir Charles Henry Coote, 9th Baronet (1792-1864).

(12)

£30,000-50,000

US\$46,000-75,000

€34,000-56,000

PROVENANCE:

Sir Charles Henry Coote, 9th Bt., and then by descent to Sir Algernon Charles Plumptre Coote, 12th Bt.; Christie's, London, 10 December 1896, one of lots 13-22.

Sir Charles Henry Coote, 9th Baronet (1792-1864), was the son of Chidley Coote (d.1799) and his wife Elizabeth Anne. On the death of his kinsman Sir Charles Henry Coote, 7th Earl of Mountrath, in 1802, he succeeded by special remainder to the baronetcy while the other titles became extinct. The 9th Baronet went on to marry Caroline (d.1871), daughter of John Whaley of Whaley Abbey.

Between 1821 and 1824 Sir Charles built Ballyfin House, Mountrath, replacing a house built in 1778 by William Wellesley-Pole, 3rd Earl of Mornington and brother of the Duke of Wellington. The house was described as the grandest and most lavishly appointed early nineteenth century Classical house in Ireland with an interior decorated with rich plasterwork and scagliola columns. The estate was sold by the Coote family in the early part of the 20th century.

The present plates form just a small portion of a vast service dating from 1812 which includes a massive pair of candelabra by Benjamin Smith (Lyon and Turnbull, London, 23 November 2008, lot 158), a suite of salvers by William Burwash, (Christies, New York, 27 October 1992, lots 218 and 219); eighteen dinner and eighteen soup plates (Christies, New York, 19 October 1981, lots 110 and 111) and a pair of chamber candlesticks by Story and Elliott (Christies, New York, 30 October 1991, lot 166).



458

458
A PAIR OF GEORGE III SILVER MEAT-DISHES

MARK OF PAUL STORR, LONDON, 1806

Each shaped oval with shell heightened gadrooned border, each engraved twice with two crests, *each marked underneath* 22¼ in. (56.5 cm.) wide

The crests are those of Morewood and Case, for Rev. Henry Case Morewood (d.1825) of Alfretton Hall, co. Derby. He married Ellen (d.1824), daughter of Richard Goodwin and widow of George Morewood, in 1793. On their marriage he took the additional name and arms of Morewood by King's sign manual. (2)

£15,000–25,000

US\$23,000–38,000
 €17,000–28,000

459
A PAIR OF GEORGE III SILVER MEAT-DISHES

MARK OF PAUL STORR, LONDON, 1812

Each shaped oval with shell heightened gadrooned border, *each marked underneath*

17 in. (43.2 cm.) wide

130 oz. (4,044 gr.)

(2)

£10,000–15,000

US\$16,000–23,000

€12,000–17,000



459



***460**

A SET OF FOUR GEORGE III SILVER CANDLESTICKS

MARK OF PAUL STORR, LONDON, 1815

Each on shaped circular base with cast foliage and grotesque masks, the tapering stem with a grotesque mask capped knop and a shell cast socket with detachable nozzle, the bases each engraved with a coat-of-arms, the nozzles each engraved with two crests, *each marked on base and nozzle* 9 $\frac{7}{8}$ in. (25 cm.) high

The arms are those of Taylor quartering Watson with Taylor quartering another, possibly Houghton, in pretence, for George Watson Taylor (b.c.1770-1841) of Erlestoke Park, Wiltshire and his wife Anna Susanna (d.1853), daughter and eventual heiress of Sir John Taylor 1st Bt. (d.1788) F.R.S., of Lyssons, Jamaica, whom he married in 1810.

(4)

£12,000-18,000

US\$19,000-27,000

€14,000-20,000

PROVENANCE:

George Watson Taylor (1771-1841) of Erlestoke Park, Devizes, Wiltshire.

The right to assumed the additional name and arms of Taylor was granted by royal license in 1815 upon inheriting the Taylor estates following the death of her brother Sir Simon Bissett Taylor Bt. George Watson Taylor, already well off financially through his family's sugar plantations in Jamaica, found himself in control of a vast fortune. He embarked on a successful political career and between 1816 and 1832 was Member of Parliament for Newport, Isle of Wight, Seaford, East Looe and finally Devizes. He was considered one of the greatest collectors and connoisseurs of the 19th Century and he spent lavishly on art. Despite his enormous wealth he squandered his income, estimated in 1815 to be £95,000 a year. This decline in fortunes forced him to part with his collections, until finally the contents of his lavish home, Erlestoke Park in Wiltshire, were dispersed in an auction sale containing 3,572 lots (9th July-1st August 1832).

THE PROPERTY OF A FAMILY
(LOTS 461-465)

461

A PAIR OF GEORGE III SILVER-GILT SUGAR-VASES AND COVERS

MARK OF BENJAMIN AND BENJAMIN SMITH, LONDON, 1816, RETAILED BY GREEN, WARD AND GREEN

Each vase-shaped and on square plinth, the lower body fluted above a band of trailing foliage wrapped rosettes on a matted ground, the shoulder with a band of acanthus leaves, the detachable covers similarly decorated and with a foliage and flower finial, *each marked on foot and cover bezel, the foot further stamped 'Green, Ward and Green, Londini, fecerunt'*,

7 in. (19.5 cm.) high

48 oz. 6 dwt. (1,502 gr.)

(2)

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

The source of the design for these sugar vases is a Roman funerary urn in the celebrated antique sculpture collection of the 1st Marquess of Lansdowne, identified by David Udy in *Piranesi's Vasi, the English Silversmith and his Patrons*, Burlington Magazine, December 1978, p. 837, fig. 55-57. Unlike the Warwick Vase, which had been popularized by Piranesi's engravings of the eighteenth century, the Lansdowne urn apparently was reproduced directly in silver before John Duit engraved it around 1813. The design in silver is attributed to the sculptor John Flaxman, who used a variation of the urn in his tomb monument for Sir Thomas Burrell in 1796. Flaxman became Rundell's most important designer around the time the firm became Royal Goldsmiths in 1804. In this period, Digby Scott and Benjamin Smith ran Rundell's workshop, executing the designs and models supplied by the firm in silver and silver-gilt.

A comparable set of eight vases of this design, larger in size and without the handles, were made for George IV as Prince of Wales at a cost of £376 4s. This set can be found in the Royal collection and are illustrated in *Carlton House: The Past Glories of George IV's Palace*, 1991, cat. no. 95, p. 133 and was manufactured by Benjamin Smith and Benjamin and James Smith in 1808 and 1809.





462

SIX GEORGE III SILVER-GILT WINE COASTERS

FOUR WITH MARK OF ROBERT AND SAMUEL HENNEL, LONDON, 1807; TWO WITH MARK OF SAMUEL HENNEL, LONDON, 1811

Each circular with gadrooned base, the sides pieced and engraved with foliage scrolls and with satyr masks at intervals connected by fruiting grapevine swags, with shaped gadrooned border, each later engraved inside with the Capron crest, with wood bases, *each marked on base, the pair further marked inside*

5½ in. (14 cm.) diam.

(6)

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

463

A GEORGE III SILVER-GILT DESSERT-SERVICE

MARK OF WILLIAM ELEY, WILLIAM FEARN AND WILLIAM CHAWNER, LONDON, 1807, 1809, 1810, 1813 AND 1814, THE KNIVES BY MOSES BRENT, LONDON, 1814

Hourglass pattern, engraved with the Capron crest, comprising: Twenty-four dessert-forks; twenty-four fruit-knives; twenty-four dessert-spoons; two ice-cream scoops and two pairs of grape-scissors, in fitted case, the cover with plaque engraved 'George Capron, Esq' the case 17 in. (43 cm.) wide weighable silver 110 oz. 13 dwt. (3,442 gr.)

(76)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



(part)



464

A GEORGE IV SILVER WARWICK VASE

MARK OF EDWARD THOMASON, BIRMINGHAM, 1821

Vase shaped on square plinth base, the sides applied with cast and chased Bacchic masks and fruiting grapevines above lions pelts, with reeded handles, *marked on base and liner, the base further engraved with a scratchweight '314 oz. 2 dwt'*, in fitted oak box
12¼ in. (31 cm.) high
313 oz. 16 dwt. (9,760 gr.)

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

465

A SET OF TWELVE GEORGE III SILVER-GILT WINE-LABELS

MARK OF JOHN REILY, LONDON, 1808

Each cast and chased with Bacchic figure and putto within foliage, with suspension chain, pierced for: 'Bucellas'; 'Burgundy'; 'Champagne'; 'Cote' Rotée'; 'Hermitage'; 'Hock'; 'Madeira' and 'Sherry', two each pierced for 'Claret' and 'Port', *each marked on the back, some marks pierced through*
2½ in. (6.5 cm.) wide
11 oz. 13 dwt. (363 gr.)

£2,500–3,500

US\$3,800–5,300

€2,900–3,900



(part)

(12)



VARIOUS PROPERTIES

466

A PAIR OF GEORGE IV SILVER ENTREE-DISHES AND COVERS WITH OLD SHEFFIELD PLATED STAND

THE DISHES WITH MARK OF PHILIP RUNDELL, LONDON, 1822

Each circular with anthemion border, with detachable fruiting finial and two foliage cast handles, engraved with a crest, the conforming stands on foliage cast feet, *each marked on dish, inside cover and on finial* 12¼ in. (30.6 cm.) wide over handles
the dishes and covers 105 oz. 3 dwt. (3,270 gr.) (2)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

***467**

A WILLIAM IV SILVER BASKET

MARK OF ROBERT GARRARD, LONDON, 1830

Shaped oval and on four shell cast feet, with shell and *rocaille* cast gadrooned border and overhead handle, engraved with a coat-of-arms below an earl's coronet, *marked on side and handle* 15⅞ in. (40.5 cm.) wide

73 oz. 3 dwt. (2,275 gr.)

The arms are those of Cavendish with a crescent for difference with Compton in pretence, for George, 1st Earl of Burlington (1754–1834) and his wife Elizabeth (d.1835) daughter and heiress of Charles, 7th Earl of Northampton, who he in 1782.

£4,000–6,000

US\$6,100–9,000

€4,500–6,700





PROPERTY OF A ROYAL HOUSE

468

A GEORGE IV SILVER-GILT SIDEBOARD-DISH

MARK OF ROBERT GARRARD, LONDON, 1826

In the Queen Anne style, shaped circular and with robust gadrooned border, the broad rim applied and chased with foliage and shell strapwork on textured ground, the centre chased in high relief with a horse racing scene, the back engraved with an inscription, *marked on the back, the back further stamped 'GARRARDS Pantion Street LONDON'* 26¼ in. (66.5 cm.) diam.

202 oz. 2 dwt. (6,285 gr.)

The inscription reads '*Ascot Heath Races / 1832 / The R^l Hon^{ble} The Earl of Lichfield / Steward*'

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

LITERATURE:

'Sporting Intelligence', *The Morning Chronicle*, 23 June 1832, p. 4
'*THE CUP, In our observations on this race yesterday, we omitted to state, that the prize was manufactured in the shape of a salver, of large dimensions, and was of exquisite workmanship. Sir Mark Wood has now won the Ascot Cup three successive years, James Robinson having been the winning jockey on each occasion.*'

The Ascot Races of 1832 were remembered for many years, not for the quality of the racing, which was variable, but for the assault on King William IV that took place on Tuesday 19 June. '*A ruffian, in the garb of a sailor, of most wretched appearance, suddenly flung a large flint stone directly at the king*' *The Morning Chronicle*, 22 June 1832, p. 4. It hit the king on his forehead but he was saved from serious injury by his hat back. The ruffian threw a second stone but this hit the window frame.

PROVENANCE:

Presumably the Ascot Gold Cup run for on Thursday, 21 June 1832, won by Sir Mark Wood's 4 year old *Camarine*.

Sir Mark Wood 2nd Bt. (1794–1937), of Gatton, Surrey

A Private Collection; Christie's, London, 29 November 2007, lot 594.



VARIOUS PROPERTIES

469

A WILLIAM IV SILVER MEAT-DISH FROM THE PEMBROKE SERVICE

MARK OF PAUL STORR, LONDON, 1834

Shaped oval with foliage scroll and lattice cast and chased border, applied at each side with a cypher below an earl's coronet, *marked under base, the base further numbered and engraved with a scratchweight 'N^o 10 68"18' and stamped 'Storr & Mortimer 19'*

20 in. (51 cm.) wide

67 oz. 2 dwt. (2,087 gr.)

The cypher is that of Robert Henry, 12th Earl of Pembroke and 9th Earl of Montgomery (1791–1862). This meat-dish forms part of an extensive service of plate commissioned by the 12th Earl of Pembroke from Paul Storr between 1827 and 1837. Perhaps the most impressive piece from the service is the candelabrum surmounted by the Pembroke gryphon measuring over 40 inches high made for the Earl in 1835 and now in the Metropolitan Museum of Art.

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



(part)

470

A GEORGE IV AND LATER SILVER TABLE-SERVICE

MOST WITH MARK OF WILLIAM ELEY AND WILLIAM FEARN, LONDON, 1822
OR MARK OF CHARLES ELEY, LONDON, 1828, THE KNIVES MARK OF VANDER, LONDON, 1954

Fiddle, Thread and Shell pattern, engraved with a differing crests, comprising:

Twenty-four table-forks
Twenty-four dessert-forks
Twenty-four teaspoons
Two sauce-ladles
A fish-slice
A sifting spoon
A butter-knife

Twenty-four table-spoons
Twenty-four dessert-spoons
Six egg-spoons
Two basting-spoons
A soup-ladle
A pair of sugar-tongs
Three condiment spoons

and the following with stainless steel blades

Twenty-four table-knives
in fitted mahogany finish canteen
the canteen 18¾ in. (47.5 cm.) wide
327 oz. 10 dwt. (10,187 gr.)

Twenty-four cheese-knives

(186)

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

PROVENANCE:

with Bulgari, Rome.



471

A PAIR OF WILLIAM IV SILVER WINE-COOLERS, COLLARS AND LINERS

MARK OF JOHN BRIDGE, LONDON, 1830

Each campana-shaped, the body and detachable collar chased with grape-vines on a textured ground, with leopard's mask and pelt cast lower border, the reeded rim applied with grape-vines, with branch handles, with detachable plain liner, engraved with a crest, *each marked near rim on collar, and liner, the bases stamped 'Rundell Bridge et Rundell Aurifices Regis et Principis Wallæ Regentis Britannias Londini' each further engraved with scratchweight '148oz 10dwt' and '146oz 19dwt'*

10 in. (25.5 cm.) high

292 oz. 18 dwt. (9,140 gr.)

(2)

£30,000–50,000

US\$46,000–75,000

€34,000–56,000



472

A PAIR OF WILLIAM IV SILVER WINE-COOLERS

MARK OF CHARLES FOX, LONDON, 1831

Each tapering cylindrical on cast foliage base, the lower bodies chased with foliage, the rim with *rocaille*, with two cast shell handles, each engraved with an inscription, *each marked underneath*

8 in. (20 cm.) high

The inscriptions read 'Presented by Capt^r Robert G. Wale to the Officers Mess XXXIII Regiment on His Leaving the Regiment July 6 1850 After XI Years Happy Service' and 'Presented by Capt^r Robert G. Wale to the Officers Mess XXXIII Regiment In Memory of His Father General Sir Charles Wale, K.C.B., who died March 20 1845 in his 85th year Having Held the Command of the XXXIII Regiment as his Greatest Pride for the last 14 Years of his life' (2)

£12,000–18,000

US\$19,000–27,000

€14,000–20,000



***473**

A GEORGE III SILVER SALVER

MARK OF WILLIAM FOUNTAIN, LONDON, 1818

Shaped circular and on four panther capped paw feet, the openwork border cast as fruiting grapevines and with masks at intervals, chased with foliage scrolls and flowers on a matted ground and engraved with a coat-of-arms, *marked underneath and on border*

18 in. (45.8 cm.) diam.

153 oz. 16 dwt. (4,784 gr.)

The arms are those of Trafford quartering others.

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



474

A GEORGE IV SILVER MIRROR-PLATEAU

MARK OF PAUL STORR, LONDON, 1821

Oblong and with canted corners, on four shell and foliage cast feet, the sides chased with foliage issuing from flower heads on a matted ground, with fruiting grapevine tied reeded border, with late mirror plate and wood base, *marked on side*
24 in. (61 cm.) wide

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

PROVENANCE:

Anonymous sale; Christie's, London, 11 May 1994, lot 183.

~475

A GEORGE III FOUR PIECE SILVER TEA-SERVICE

MARK OF PAUL STORR, LONDON, 1813

Each piece oblong, the lower bodies quilted, the rims with a band of anthemion and shells, comprising: a teapot, with ivory insulated handles; a cream-jug; a sugar basin and a teapot stand, *each piece marked near handles, the teapot further marked on handle and inside cover, the stand marked underneath, each piece further stamped '1110'* the teapot 11 in. (28 cm.) wide
79 oz. 6 dwt. (2,467 gr.)

(4)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

PROVENANCE:

Anonymous sale; Sotheby's, London, 7 November 1996, lot 108.



-476

A GEORGE III SILVER KETTLE AND STAND

MARK OF EDWARD FARRELL, LONDON, 1817, BRITANNIA STANDARD

Inverted pear shape, the kettle cast and chased in high relief on one side with a scene of Alexander with the daughters of Darius and on the other a scene of a Queen in her court surrounded by soldiers and courtiers, applied under the ivory insulated handle with a bust of Hendrik Hooft, after Hoffinger de Wespiner, the stand with openwork fruiting foliage scrolls and birds, on three cast dragon feet, the central lamp with later detachable cover, *marked near handle, on cover, finial and stand*

17¼ in. (44 cm.) high

gross weight 149 oz. 16 dwt. (4,658 gr.)

£6,000–10,000

US\$9,100–15,000

€6,800–11,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 22 November 1984, lot 109.

Anonymous sale; Sotheby's, London, 8 June 1995, lot 59.



477

A SCOTTISH VICTORIAN SILVER-GILT SIX-LIGHT CANDELABRUM

EDINBURGH, 1871, MAKER'S MARK G&MC, THE FIGURES PART MARKED WITH MARK OF FREDERICK ELKINGTON, PROBABLY BIRMINGHAM, 1870 AND 1871

Modelled as a circular temple on acanthus capped base, with three part-fluted Corinthian columns and cast female figures emblematic of Hope, Faith and Charity, the domed cover with cast figures in niches and with a detachable branch with five arms and a central socket, *marked underneath, on each figure, plinth, foliage and branches*

16¼ in. (66.5 cm.) high

186 oz. 18 dwt. (5,812 gr.)

£6,000–8,000

US\$9,100–12,000

€6,800–9,000



478

A PAIR OF VICTORIAN SILVER SIX-LIGHT CANDELABRA

MARK OF BENJAMIN SMITH, LONDON, 1842

Each on shaped tricorn base with three palmette and foliage cast feet, the bases each applied with three Bacchic putto, the part fluted, part matted stem wrapped in fruiting grapevines and terminating in five reeded branched, each terminating in a baluster socket with detachable fruiting grapevine case nozzle, *each marked on base, each figure, branches, sockets and ten nozzles*

27¾ in. (70.5 cm.) high

299 oz. 7 dwt. (9,310 gr.)

(2)

£30,000–50,000

US\$46,000–75,000

€34,000–56,000



479

A PAIR OF VICTORIAN SILVER WINE-COOLERS AND LINERS

MARK OF BENJAMIN SMITH, LONDON, 1844

Each campana shaped and with cast *roccaille* foot and rim, the lower body applied with fruiting vines and with two branch handles, with plain liners, *each marked on side and liner, with a later French tax mark*

11¼ in. (28.5 cm.) high

177 oz. 10 dwt. (5,521 gr.)

(2)

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

480

A VICTORIAN SILVER SIX-LIGHT CANDELABRUM-CENTREPIECE

MARK OF EDWARD AND JOHN BARNARD, LONDON, 1853

On shaped tricorn base with shell, *roccaille* and foliage cast feet, the base supporting three female figures, one holding a cornucopia, another holding a fasces, the third lacking attribute, the stem cast as a fruiting grapevine and terminating in a central similarly cast basket and with six branches, each with detachable grapevine socket and with detachable nozzle, one replaced, *marked on base, each figure, stem, branches, basket, sockets and five nozzles*

27¼ in. (69 cm.) high

289 oz. 19 dwt. (9,018 gr.)

£12,000–18,000

US\$19,000–27,000

€14,000–20,000





481

AN AUSTRIAN SILVER-GILT-MOUNTED AND ENAMELLED MODEL OF A BIRD

MARK OF HERMANN BOHM, VIENNA, LAST QUARTER 19TH CENTURY

Realistically modelled, the lapis lazuli body set is panels to simulate feathers, with raised wings and tail, the back with detachable cover with finial cast and enamelled as a winged putto, with gilt-metal liner, the head set with a pearl-set crown, the circular base applied with enameled reptiles and insects on a ground cast as rockwork,

marked on foot, base, on cover and inside

15 in. (38 cm.) high

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

In 1866 Hermann Bohm founded his company in Vienna. It survived into the early 20th century and was a prolific producer of the finest painted enamel and hardstone mounted objects in the Mannerist and Renaissance revival styles. Considered to be the height of his artistic maturity, the last decades of the 19th century earned Bohm international acclaim in response to his silver, enamel and rock crystal objects. The firm contributed to various International Exhibitions, including Vienna in 1873 and Paris in 1889.



482

A WILLIAM IV SILVER SALVER

MARK OF PAUL STORR, LONDON, 1833

Shaped circular and on four cast shell and foliage feet, with similarly cast border, engraved with foliage scrolls and lattice work, the centre engraved with a coat-of-arms and an inscription, *marked underneath* 26¾ in. (68 cm.) diam.

207 oz. 10 dwt. (6,453 gr.)

The arms are those of Gladstone impaling Robertson, for Sir John Gladstone (1764–1851) and his second wife Anne MacKenzie, the daughter of Andrew Robertson, whom he married in 1800.

The inscription reads 'Presented to John Gladstone, Esquire, by the West India Association of Liverpool in Testimony of the High Sense They Entertain of the Value of his Services so Actively and Beneficially Employed in Settling the Conditions of the Emancipation of the Slaves in the West India Colonies An. 1833.'

£7,000–10,000

US\$11,000–15,000

€7,900–11,000

PROVENANCE:

Sir John Gladstone 1st Bt., (1764–1851) and then by descent.

483

A VICTORIAN SILVER SALVER

MARK OF JOHN SAMUEL HUNT, LONDON, 1860

Shaped circular and on three leaf-capped scroll feet, engraved with a band of scrolling foliage and brickwork heightened with masks, the centre engraved with a coat-of-arms, *marked underneath, further stamped 'Hunt & Roskell Late Storr & Mortimer 489'*

22½ in. (57 cm.) diam.

117 oz. 1 dwt. (3,641 gr.)

The arms are probably those of Hunt impaling Newton.

£4,000–6,000

US\$6,100–9,000

€4,500–6,700





484

A VICTORIAN SILVER-GILT WARWICK VASE
 MARK OF JAMES CHARLES EDINGTON, LONDON,
 1837, RETAILED BY GREEN, WARD AND GREEN

Realistically modelled and on a square plinth, engraved on one side with a coat-of-arms and on the other with an inscription, on a white marble plinth, applied on one side with a plaque cast and chased with a scene of two soldiers at rest, within anthemion border, *marked near handle and on plaque, the base further stamped 'Green Ward Green'*

18½ in. (47 cm.) wide over handles

226 oz. 6 dwt. (7,038 gr.)

The arms are those of Salmond impaling Constable for Major General James Salmond (1766-1837) and his second wife Rachel Mary Ann Constable who he married in 1808.

The inscription reads *'Presented by the Court of Directors of the East India Company to Major General James Salmond upon his Retirement from the office of Military Secretary in testimony of their sense of the Great Ability, Unwearied Zeal, and Inflexible Integrity displayed by him during a very long career of valuable services in India and in England, 1837'*

£7,000-10,000 US\$11,000-15,000

€7,900-11,000



THE PROPERTY OF A GENTLEMAN

485

A VICTORIAN SILVER-GILT AND HARDSTONE SIDE-BOARD DISH

MARK OF ROBERT GARRARD, LONDON, 1862

Shaped oblong with ribbon-tied reeded and strapwork rim, the border set with shaped octagonal panels of blood-stone and grey agate with oval and rectangular panels of moss agate, jasper and agate with applied scrolling acanthus between, the shaped rectangular well with ovolo borders and raised centre applied with a coat-of-arms with viscount's coronet above, *marked on reverse, applied decoration and coat-of-arms, further stamped 'R & S GARRARD PANTON ST LONDON'*

22½ in. (57 cm.) long

gross weight 165 oz. 12 dwt. (5,149 gr.)

The arms are those of Wingfield, for Mervyn, 7th Viscount Powerscourt (1836-1904). Lord Powerscourt married Lady Julia Coke (d.1931), eldest daughter of Thomas, 2nd Earl of Leicester (1822-1909), in 1864. He sat in the House of Lords as one of the Irish Representative Peers until 1884, when he was created a peer of the United Kingdom. He was a Justice of the Peace in both co. Wicklow and Dublin, and acted as one of the Lord Justice's of Ireland. It was he that completed the magnificent gardens at Powerscourt, following on from the 6th Viscount, who had employed the drunken and eccentric Daniel Robertson to direct the works. The 7th Viscount noted that Robertson 'drew best when excited by sherry...and used to be driven about in a wheel-barrow with a bottle of sherry'. The 7th Viscount also remodelled the interior of the house to a great extent, adding a wing and creating a new dining room. His profigancy, demonstrated by this magnificent dish, was spectacular and on his death he left enormous debts.

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

PROVENANCE:

Mervyn, 7th Viscount Powerscourt (1836-1904) and by descent to

Patrick, 9th Viscount Powerscourt (1905-1973).

Purchased by Ralph Slazenger Esq. in 1961.

Powerscourt, Enniskerry, co. Wicklow; Christie's House sale, 24 September 1984, lot 136.

VARIOUS PROPERTIES

486

A VICTORIAN SILVER-GILT NINE-LIGHT CANDELABRUM CENTREPIECE

MARK OF WALTER AND JOHN BARNARD, LONDON, 1887

Shaped oval with foliage and berry borders on matted ground, each end applied with a cast figure, one emblematic of music, the other of art, the baluster stem with foliage and flowers on a matted ground, with two detachable branches, each terminating in two sockets, with a further central branch with five sockets, each socket with a detachable nozzle, one replaced, later engraved with a coat-of-arms below a Royal crown, *marked on base, plinth, figures, under central branch, on five detachable sockets, under detachable wax-pans and on eight nozzles, the base further stamped '173'*

the base 17¼ in. (44 cm.) wide

203 oz. (6,314 gr.)

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

LITERATURE:

The Barnard Ledgers, March 1886, S. Hill, Esq're, (AAD 5/79–1988, Day Book. [Q], Mar 1885 – Jan 1889, p. 230) as '*An Epergne + Candelabrum with 2 double branches + centre stem with 5 lights... Two female figures on base one (Music) with harp + one (Art) with brush + tablet...*'



487

A VICTORIAN PARCEL-GILT SILVER VASE

MARK OF STEPHEN SMITH, LONDON, 1870

Vase shaped and on spreading foot engraved with anthemions and Vitruvian scrolls, with two applied double swan handles with engraved foliage and with applied Medusa mask medallions, the sides engraved with neo-classical scenes, *marked near handle and on each handle, the base stamped '1110'*

22¼ in. (56.5 cm.) high

134 oz. 8 dwt. (4,180 gr.)

£7,000–10,000

US\$11,000–15,000

€7,900–11,000





THE PROPERTY OF A PRIVATE COLLECTOR
(LOTS 488-493)

488
**A PAIR OF GEORGE V SILVER-MOUNTED
CERAMIC CLARET-JUGS EACH IN THE FORM
OF A COCKATOO**

THE SILVER MOUNTS WITH MARK OF ASPREY,
SHEFFIELD, 1913, THE CERAMIC BY SPODE

Realistically modelled as a cockatoo, the
silver mounts chased with feathers and set
with glass eyes, the body moulded with
feathers and set with silver feet, *each marked
on head, neck and feet, the necks further stamped
'Asprey London', the bodies signed underneath*
12¼ in. (31 cm.) high and slightly smaller (2)

£7,000-10,000 US\$11,000-15,000
€7,900-11,000

489
**A VICTORIAN SILVER-MOUNTED
ENGRAVED-GLASS CLARET-JUG IN THE
FORM OF A DUCK**

MARK OF ALEXANDER CRICHTON, LONDON,
1881

Realistically formed, the silver mounts
chased with feathers, engraved under the
beak with initials, the head detachable,
the glass body engraved with wings and
feathers, *marked on each mount, further engraved
underneath with design registration mark*
13½ in. (34.2 cm.) high

£4,000-6,000 US\$6,100-9,000
€4,500-6,700

490
**A VICTORIAN SILVER-MOUNTED CLARET-
JUG IN THE FORM OF A DUCK**

MARK OF ALEXANDER CRICHTON, LONDON,
1882

Realistically modelled, the silver mounts
chased with feathers and with hinged cover,
the glass body engraved with feathers and
wings, *marked on neck, head and tail, further
engraved underneath with design registration
mark, TOGETHER WITH: a French silver-
gilt mounted claret-jug, similarly formed,
glass handle detached*
the first example 9½ in. (24 cm.) wide

£6,000-8,000 US\$9,100-12,000
€6,800-9,000

491

**AN EDWARD VII SILVER-MOUNTED
GLASS CLARET-JUG IN THE FORM OF A
CROCODILE**

MARK OF LOUIS WILLMOTT, LONDON, 1906

The silver mounts chased with scales and set with glass eyes, the glass body moulded with scales, *marked on neck*
16¾ in. (42.5 cm.) long

£5,000–7,000 US\$7,600–11,000
€5,700–7,900

492

**A VICTORIAN SILVER-MOUNTED
GLASS CLARET-JUG IN THE FORM OF A
COCKATOO**

MARK OF GEORGE FOX, LONDON, 1892

Realistically modelled the glass body engraved with initials below a coronet and with an integral handle, the silver mounts realistically chased with feathers, *marked on each piece*
12½ in. (32 cm.) high

£8,000–12,000 US\$12,000–18,000
€9,000–13,000

~493

**A VICTORIAN SILVER-MOUNTED CLARET-
JUG IN THE FORM OF A WALRUS**

MARK OF ALEXANDER CRICHTON, LONDON, 1882

Realistically modelled, the glass body with integral handle, the silver-mounted realistically chased, with ivory tusks and glass eyes, *marked on neck and cover*
15½ in. (39.2 cm.) long

£4,000–6,000 US\$6,100–9,000
€4,500–6,700





VARIOUS PROPERTIES

494

A GEORGE V SILVER CUP AND COVER

MARK OF OMAR RAMSDEN, LONDON, 1929

The cup tapering cylindrical, the base with six ribs and chased with foliage and engraved with an inscription, the stem resting on a clear glass sphere, the tapering stem with twisted wire, the detachable cover with a finial cast as three putto resting on acorn caps, the turned wood base with applied rose, *marked near rim, on base and on cover*

16¾ in. (42.5 cm.) high including wood base

The inscription reads *'I was wrought for Beatrice Jervoise as a wedding gift to Viscount Pollington and Josephine Fletcher'*

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

PROVENANCE:

Given to John, Viscount Pollington (1906–1980), later 7th Earl of Mexborough and his wife Josephine (d.1992), daughter of Captain Andrew Fletcher of Saltoun, on the occasion of their marriage in 1930, by Beatrice Jervoise (d.1944) of Herriard Park, Hampshire. A Park Avenue Private Collector; Christie's, New York, 23 October 2006, lot 134.

Viscount Pollington, the son John, 6th Earl of Mexborough (1868–1945), married Josephine Fletcher, the daughter of Captain Fletcher of Saltoun at Westminster Cathedral in 1930. A contemporary account of the marriage describes how the Cathedral was decorated *'... artistically with yellow arum lilies, pink gladioli and blue hydrangeas.'* The bride it was said *'... wore a graceful gown of glacier blue stain, with a deep hem of blue tulle forming a point in the front. The tight-fitting bodice had long sleeves, and a train of many yards in length, fell from the shoulders. Large pearls edged the long blue tulle veil, which was worn beneath a simple wreath of orange blossom, and a bouquet of similar blossom and lilies of the valley tied with blue tulle was carried. The bride wore a pearl necklace, her wedding gift from her father.'*

495

A PAIR OF GEORGE V SILVER FIVE-LIGHT CANDELABRA

MARK OF OMAR RAMSDEN AND ALWYN CARR, LONDON, 1910

Each on high domed base chased with fruiting grapevines, the tapering stem chased with foliage suspended from drapery swags, the lower stem with eight openwork buttressed and on a plinth with eight reeded loops, the stems terminating in tapering sockets with lion masks and above reeded buttresses, with four scroll branches, each applied with spiral twisted wires and terminating in lion-mask applied sockets, with twisted wire border wax-pans and detachable nozzles, with a further central socket, *each marked on base, branches and nozzles, the bases further engraved 'OMAR RAMSDEN ET ALWYN CARR NOX FCT LON: MCMX'*, the bases filled

27½ in. (70 cm.) high

(2)

£25,000–35,000

US\$38,000–53,000

€29,000–39,000



496

AN ELIZABETH II PARCEL-GILT SILVER CANDELABRUM CENTREPEICE

MARK OF CHRISTOPHER NIGEL LAWRENCE, LONDON, 1970

Shaped circular with textured sides, with six detachable dishes and a central fluted stem with six sockets, applied on each level with textured gilt ornament, *marked underneath, on each dish, socket, stem and gilt ornament*

24 in. (61 cm.) wide

361 oz. 6 dwt. (11,237 gr.)

£35,000-45,000

US\$53,000-68,000

€40,000-51,000





497

AN ELIZABETH II FIVE-PIECE SILVER TEA AND COFFEE-SERVICE

MARK OF GARRARD, LONDON, 1969 AND 1970, DESIGNED BY ALEX STYLES

Each plain cylindrical, comprising: a teapot; a coffee-pot, a hot-water jug, each with ebonised handles and finial, a milk-jug and sugar-bowl, each marked near handle, the teapot, coffee-pot and hot water jug further marked on cover bezel, the bases with facsimile signature the coffee-pot 12¼ in. (31 cm.) high gross weight 99 oz. 15 dwt. (3,103 gr.) (5)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



498

AN ELIZABETH II PARCEL-GILT SILVER HUMIDOR

MARK OF GARRARD, LONDON, 1974, DESIGNED BY JOHN S. CHURCHILL AND ALEX STYLES

Of oval section, the hinged cover engraved with an inscription commemorating the centenary of the birth of Sir Winston Churchill, the sides engraved with gilt-heightened scenes from his life, wood lined, marked underneath and inside cover, further engraved underneath with facsimile signatures and numbered 11/100, in fitted case 8½ in. (22 cm.) high

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



499

AN ELIZABETH II SILVER AND ENAMEL VASE

MARK OF GARRARD, LONDON, 1997, THE ENAMEL BY FRED RICH

Tapering cylindrical and on domed foot, enamelled with tigers in verdant landscape, the interior gilt, *marked underneath, the base with facsimile signature 'Fred Rich'*, in fitted case
6¼ in. (16 cm.) high

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



501

AN ELIZABETH II SILVER THREE-LIGHT CANDELABRUM

MARK OF STUART DEVLIN, LONDON, 1969

The conical base with overall textured finish, with three branches of differing heights, each with an openwork shade, *marked under base and on each shade*, TOGETHER WITH: a similar tea light holder and a wine-coaster, each with wood base,
17½ in. (44.5 cm.) high
gross weight of weighable silver 48 oz. 19 dwt. (1,522 gr.) (3)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



500

AN ELIZABETH II PARCEL-GILT SILVER BUTTER-DISH AND COVER

MARK OF NDIDI EKUBIA, LONDON, 2005 AND 2006

The shaped oblong dish and cover each with hammered finish, the interior gilt, *marked underneath and on cover*
12¼ in. (31 cm.) long
24 oz. 14 dwt. (768 gr.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



502

A SET OF SIX ELIZABETH II PARCEL-GILT SILVER GOBLETS AND A SET OF FOUR BEAKERS

MARK OF STUART DEVLIN, LONDON, 1967 AND 1968

Each tapering cylindrical with textured finish, *the goblets marked near rim, the beakers marked underneath*
the goblets 7¼ in. (18.5 cm.)
81 oz. 3 dwt. (2,523 gr.) (10)

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

503-514 No Lots



515

THE PROPERTY OF A PRIVATE COLLECTOR
(LOTS 515-517)

~515

A DANISH SMOKER'S COMPANION

MARK OF EVALD NIELSEN, COPENHAGEN, 1930

The oval base with a four compartments and with an ivory handle, the lighter in the form of a bear resting on a fluted column, engraved with a sunburst, *marked underneath* 9¼ in. (23.4 cm.) high

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

~516

A DANISH TAZZA

MARK OF EVALD NIELSEN, COPENHAGEN, 1932

The plain circular bowl on spreading stepped foot, with ivory stem carved as a crouching figure, supporting the bowl with his hands, *marked under base* 8½ in. (22 cm.) diam.

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



516



517

~517

A DANISH JARDINIÈRE

MARK OF EVALD NIELSEN, COPENHAGEN, 1928

The shaped circular bowl on conforming base with four scroll feet, the stem fluted and applied with foliage scrolls and four carved ivory figural plaques, *marked under base* 12¾ in. (32.4 cm.) diam.

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

—GEORG JENSEN FROM TWO PRIVATE COLLECTIONS—
(LOTS 518-616)

GEORG JENSEN (1866-1935)

Trained as a sculptor and silversmith, Georg Jensen opened his shop on a fashionable street in Copenhagen in 1904, selling jewellery made of silver and semi-precious stones. Hollowware designs soon followed, incorporating myriad floral motifs, such as his now classic Blossom and Grape patterns. Jensen's early and continued collaboration with other designers, such as Johan Rohde and Harald Neilsen, helped develop the Jensen brand and pushed the firm to stylistic leadership. This association with innovative designers was the key to the firm's success.

By 1924, financial reversals ended Jensen's tenure running the firm and he moved to Paris where he established an independent silver workshop. He returned to Copenhagen in 1926, and assumed the role of artistic director. During the last ten years of his life, Jensen worked largely from his home workshop and his influence at the firm was limited. While some of his later work demonstrates a functionalist approach, most work put into production demonstrates his continued affection for naturalistic design.



518

A DANISH TEA AND COFFEE-SERVICE WITH A TRAY EN SUITE DESIGNED BY GEORG JENSEN
MARK OF GEORG JENSEN, COPENHAGEN, 1889, 1992 AND 1999

Blossom pattern, comprising: a coffee-pot; a teapot; a cream-jug, each with ebonised wood handle and a sugar-bowl and cover, the tray oval with openwork blossom handles, *each marked underneath, model number 2D, the tray 2E*
the tray 22½ in. (57 cm.) long

(5)

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

— GEORG JENSEN FROM TWO PRIVATE COLLECTIONS —



519

A GROUP OF DANISH TABLEWARES DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN MOSTLY 1945-1977

Blossom pattern no. 84, comprising:

A soup-ladle, with English import marks for 1987

A pair of salad-servers, 1908-1914

A pair of tongs, 1908-1914

A cake-server, 1919-1927

the soup ladle 11½ in. (29 cm.) long

A pair of salad-servers, with Swedish import marks

A pierced spoon

A pair of grape scissors, 1945-1951

A tea-strainer, no. 8, 1908-1914

(10)

£5,000-8,000

US\$7,600-12,000

€5,700-9,000



520

**A DANISH ENTREE-DISH AND COVER
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Circular and with two openwork blossom handles, the detachable cover with blossom finial, no. 2A, *marked underneath* 12¼ in. (31 cm.) wide over handles

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

521

**A DANISH KETTLE AND HOT-WATER JUG
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932, WITH ENGLISH IMPORT MARKS FOR LONDON, 1931

Each tapering and on spreading foot, the detachable covers with foliage loop handle, with turned wood handles, no. 4, *each marked underneath, the hot-water jug with English import marks near handle, each further marked on cover with English import marks*

the kettle 8½ in. (21.5 cm. high) (2)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



522

**A DANISH CIGARETTE-BOX
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1919

Oblong on openwork skirt base with scroll feet, the hinged cover with double blossom finial, wood lined, engraved underneath with initials 'CA' and dated '30-6-1920', no. 156, *marked under base*

6¼ in. (16 cm.) wide

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



~523

A DANISH KETTLE, STAND AND LAMP DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Blossom pattern, the baluster kettle with carved ivory handle, the detachable cover with blossom finial, the conforming stand on four scroll legs and with central lamp with ivory handle, no. 2, *marked under kettle and lamp*

11 in. (28 cm.) high

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

524 NO LOT



~525

A FOUR-PIECE DANISH TEA AND COFFEE-SERVICE WITH TRAY EN SUITE DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, THE TEAPOT, MILK-JUG AND TRAY 1925-1932, THE SUGAR-BOWL 1933-1944 THE COFFEE-POT, 1934

Blossom pattern, comprising: a teapot; coffee-pot; milk jug, each with ivory handle and a sugar bowl and cover, the tray oval with openwork blossom handles, engraved under the teapot, milk-jug and sugar-bowl with an inscription, no. 2, *each piece marked underneath, the teapot, milk-jug and sugar-bowl each further engraved with facsimile signature* the tray 21¾ in. (55 cm.) wide

(5)

£6,000-10,000

US\$9,100-15,000

€6,800-11,000



526

A PAIR OF DANISH BUTTER-DISHES AND STANDS DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, ONE 1925-1932, THE OTHER 1945-1977

Each on a circular stand with four ball feet, the dishes with domed covers with flowers and stones, with a carnelian bud finial, each with glass liner, no. 44, *each marked under base* the stands 6¾ in. (17 cm.) diam. (2)

£15,000-25,000 US\$23,000-38,000
€17,000-28,000

527

A DANISH BUTTER-DISH AND STAND DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

On circular stand with four ball feet, the dishes with domed covers with flowers and stones, with a carnelian bud finial, with glass liner, no. 44, *marked under base* 6¾ in. (17 cm.) diam.

£6,000-8,000 US\$9,100-12,000
€6,800-9,000





528

**A DANISH BONBONNIER
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

Oval and on four scroll feet, with foliage-capped bifurcated handles, the detachable cover with leaf and flower finial, no. 262., *marked underneath* 7 in. (17.8 cm.) wide

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

529

A DANISH VASE DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1919-1925,
WITH ENGLISH IMPORT MARKS FOR LONDON, 1925

Tapering cylindrical, the lower body chased with foliage, no. 68, *marked underneath, further marked near the rim with English import marks* 8½ in. (22 cm.) high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



530

**A DANISH SAUCEBOAT
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Double-lipped oval and on spreading foot with openwork stem, with bifurcated leaf and berry handles, no. 180, *marked underneath* 9 in. (22.8 cm.) wide

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

— GEORG JENSEN FROM TWO PRIVATE COLLECTIONS —



531
A DANISH JEWEL-CASKET
DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1915-1919

Fluted oblong on four double fluted melon feet and with beaded borders, the hinged domed cover chased with foliage and set with four cabochon hardstones and with a further hardstone thumbpiece, no. 58, *marked underneath*, velvet lined
8½ in. (21.5 cm.) wide

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

532
A DANISH TOBACCO-JAR
DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Cylindrical, the detachable cover with flute and beaded border and with part-turned wood finial, engraved inside with an inscription dated 1969, no. 530, *marked underneath*

7½ in. (19 cm.) high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600





533

**A DANISH JARDINIÈRE
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1919-1925

Tapering lobed circular, the lower body applied with a band of fruiting grapevines, no. 407, *marked underneath, further marked with Swedish import marks and stamped 'GABF'*
10¼ in. (26 cm.) diam.

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

534

**A PAIR OF DANISH CANDLESTICKS
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Each on plain foot and spiral twisted stem, applied below the bowl with fruiting grapevines, no. 263, *each marked under base*
5⅞ in. (15 cm.) high (2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



535

**A DANISH SILVER JUG
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Baluster on spreading base with applied fruiting grapevine stem, the part turned wood handle with further applied grapes, no. 407, *marked under base, with further French import marks*
9 in. (22.8 cm.) high

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

— GEORG JENSEN FROM TWO PRIVATE COLLECTIONS —



536

A DANISH CENTERPIECE DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1933

Oval and on spreading base, the stem applied with fruiting grapevines above lobes, the rim suspending four similar handles, no. 296, *marked under base*

14¼ in. (36.5 cm.) wide

£8,000-12,000

US\$12,000-18,000

€9,000-13,000

537

TWO DANISH WINE-COASTERS DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, ONE 1919-1925, ONE 1921 AND WITH ENGLISH IMPORT MARKS FOR LONDON, 1921

Each circular with turned wood base, the sides applied with fruiting grapevines, no. 229, *each marked on side*

5½ in. (14 cm.) diam.

(2)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000





538

A PAIR OF DANISH FIVE-LIGHT CANDELABRA DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 2000

On domed partly fluted base, with baluster stem with pendant leaf-capped fruiting grapevines and central ring handle, with five grape and spiral scrolling branches with plain sockets, no.

383, *each marked under base*

10½ in. (26.5 cm.) high

(2)

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

—GEORG JENSEN FROM TWO PRIVATE COLLECTIONS—





539

539

A DANISH TAZZA

DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1919-1925

The circular bowl with plain foot and spiral twisted stem, applied below the bowl with fruiting grapevines, engraved under the base with an inscription, no. 264, *marked under base* 10½ in. (26.6 cm.) high

The inscription reads '1909 3 Sept 1919 Het Pek Soneel Der S. V. M. Aan Zijn Directeur'

£5,000-8,000

US\$7,600-12,000

€5,700-9,000



540

A DANISH ENTREE-DISH AND COVER

DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Oval and on spreading stepped base, with fruiting grapevine drop ring handles, the detachable cover with grapevine finial, no. 408, *marked under base*

10¾ in. (26.5 cm.) wide

£5,000-8,000

US\$7,600-12,000

€5,700-9,000



541

541

A DANISH TAZZA DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1919-1925

The circular bowl with plain foot and spiral twisted stem, applied below the bowl with fruiting grapevines, no. 263, *marked under base* 7¼ in. (18.5 cm.) high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

— GEORG JENSEN FROM TWO PRIVATE COLLECTIONS —



542

**A PAIR OF DANISH TWO-LIGHT CANDELABRA
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, ONE 1945-1977, THE
OTHER CIRCA 1945

Each globular stem with plain base, the two reeded branched
each terminate in a fluted socket, with central flowering finial,
no. 324, each marked under base

8¾ in. (22 cm.) high

(2)

£12,000-18,000

US\$19,000-27,000

€14,000-20,000



543

A DANISH WINE-COASTER DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1919-1925

Tapering cylindrical, the sides applied with panels of fruiting
grapevines, with wood base, no. 269, marked on foot, further
marked with Swedish import marks and stamped 'GABF'

4¾ in. (12 cm.) high

£6,000-8,000

US\$9,100-12,000

€6,800-9,000



544

544

A DANISH BOWL DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

The circular bowl on spreading foot, with openwork foliate stem, no. 19, marked underneath
7 $\frac{7}{8}$ in. (20 cm.) diam.

£3,000-5,000

US\$4,600-7,500
€3,400-5,600



545

545

A DANISH BOWL DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1919-1925

The circular bowl on spreading foot, with openwork foliate stem, no. 19, marked underneath
8 in. (20.2 cm.) diam.

£3,000-5,000

US\$4,600-7,500
€3,400-5,600



(part)

546

**A DANISH SILVER FISH-SET
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN,
SIX FORKS AND KNIVES 1933-1944 THE
REMAINDER 1945-1977

The handle of each piece with fish or
lobster entwined, with shell terminal,
no. 55, comprising:
Twelve fish-forks
Twelve fish-knives
Twelve lobster-picks
A Pair of fish-servers

(38)

£10,000-15,000

US\$16,000-23,000
€12,000-17,000

— GEORG JENSEN FROM TWO PRIVATE COLLECTIONS —



547

A DANISH MONUMENTAL BOWL DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1915-1919

The circular bowl on spreading foot, with openwork foliate stem, *marked underneath*
19½ in. (49.5 cm.) diam.

£25,000-35,000

US\$38,000-53,000

€29,000-39,000



548

A DANISH TABLE-SERVICE DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, POST 1945

Continental pattern, comprising:

- | | |
|--|--------------------------|
| Twelve table-forks | Twelve table-spoons |
| Twelve dessert-forks | Twelve dessert-spoons |
| Twelve fish-forks | Twelve fish-knives |
| Twelve teaspoons | Twelve coffee-spoons |
| Twelve cake-forks | Twelve demi-tasse spoons |
| A pair of salad-servers | A pair of fish-servers |
| A sauce-ladle | A cake-server |
| A pickle-fork | A small sauce ladle |
| <i>and the following with filled handles</i> | |
| Twelve table-knives | Twelve cheese knives |
| A butter-knife | A meat-fork |
| A pair of salad-servers | A cake-knife |
| Twelve fruit-knives, one with English import marks | (169) |

£6,000-8,000

US\$9,100-12,000

€6,800-9,000



(part)

— GEORG JENSEN FROM TWO PRIVATE COLLECTIONS —



549

**A PAIR OF DANISH ENTREE-DISHES AND COVERS
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Each circular with two openwork silver and shell carved wood blossom handles, the detachable cover with openwork finial, no. 417, *each marked underneath, each further marked underneath with a French import mark*

10¾ in. (27.5 cm.) wide over handles

(2)

£12,000-18,000

US\$19,000-27,000

€14,000-20,000

550

**A DANISH ENTREE-DISH AND COVER
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Circular with two openwork silver and shell carved wood blossom handles, the detachable cover with openwork finial, no. 417, *marked underneath*

10¾ in. (27.5 cm.) wide over handles

£6,000-8,000

US\$9,100-12,000

€6,800-9,000





551

**A DANISH TAZZA
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944, WITH ENGLISH IMPORT MARKS FOR LONDON, 1935

The plain circular bowl on spreading slightly domed foot, with openwork foliage and berry stem, no. 574, *marked underneath, marked near rim with English import marks*

6½ in. (16.5 cm.) high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

552

**A DANISH COCKTAIL SHAKER
DESIGNED BY GEORG JENSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

Fluted tapering, the top of each flute applied with beads, the tapering cover applied with fruiting scrolls and with a further cover with flowering finial, with pierced internal grill, no. 497, *marked underneath*

9½ in. (24 cm.) high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



553

A DANISH BOWL DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1951

Tapering cylindrical on circular base with openwork fruiting foliage stem, no. 197, *marked under base*

7½ in. (20 cm.) diam.

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



554

A DANISH TWO-BOTTLE CRUET

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

With two fluted circular bowls to support the glass bottles, each with a fruiting stopper, with a central fluted stem with openwork bird and grape handle, later engraved beneath with inscription, no. 384, marked on base 9 in. (22.8 cm.) high

The inscription reads 'Ruth H. Dorn from Forest D. Dorn Christmas 1940'

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

555

A DANISH CIGAR-LIGHTER DESIGNED BY GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1919

Of lamp-form, on faceted and ball heightened foot, the stem chased with foliage, with openwork handle and detachable cover and extinguisher, no. 12, marked under base, further stamped 'GABF'

5½ in. (13 cm.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400





556

A SET OF TWELVE DANISH DINNER-PLATES

MARK OF GEORG JENSEN, COPENHAGEN, DATED 1923

Each circular, the rim chased with foliage, engraved with an initial 'R', the backs dated '1923', no. 232, *each marked underneath* 9½ in. (24 cm.) diam. (12)

£6,000–8,000 US\$9,100–12,000
€6,800–9,000

557

A DANISH BONBONNIERE

MARK OF GEORG JENSEN, COPENHAGEN, 1919

Fluted oval and on fluted bun feet, the detachable cover with fruiting finial, no. 186, *marked under base, further marked with Swedish import marks and stamped 'GABF'* 4¼ in. (10.6 cm.) wide

£2,000–3,000 US\$3,100–4,500
€2,300–3,400



558

TWO DANISH CASTERS

MARK OF GEORG JENSEN, COPENHAGEN, ONE 1915-1919, THE OTHER 1920

Each baluster and on three scroll feet, the bayonet mounted covers pierced and with fruiting finial, no. 69, *each marked underneath, one with Swedish import marks and stamped 'GABF', the other with Dutch import mark* 7¼ in. (18.2 cm.) high (2)

£3,000–5,000 US\$4,600–7,500
€3,400–5,600

JOHAN ROHDE (1856-1935)

A painter and designer of furniture and textiles, Johan Rohde was as important as Jensen himself in developing the firm's unique style. Rohde first collaborated with Georg Jensen in 1906 when he asked Jensen to make a silver service to his design specifications. In 1917, Rohde began to work exclusively for the firm, a position that would last until his death in 1935.

Rohde is best known for designing Acorn pattern flatware and the Cosmos pattern pitcher. In contrast to Jensen's work, Rohde's was more spare in its use of ornament, illustrated by his incredibly sleek pitcher, designed in 1920 (lot 559). Rohde's designs also show less interest in naturalism. In contrast with George Jensen, he was influenced by historical styles, demonstrated by the Mayan pattern flatware and the Acanthus pattern flatware, both of which draw upon a classical vocabulary.



559

A DANISH JUG DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977, WITH ENGLISH IMPORT MARKS FOR LONDON, 1961

Baluster and with scroll handle and everted rim, no. 432,
marked underneath

9 in. (22.8 cm.) high

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



560

560

A DANISH TRAY DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Oval with openwork foliate gallery and two integral handles,

no. 377 *marked underneath*

18¾ in. (47.5 cm.) wide

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

561

A DANISH TRAY DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

Oval with openwork foliate gallery and two integral handles,

no. 377, *marked underneath*

13½ in. (34.2 cm.) wide

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



561

— GEORG JENSEN FROM TWO PRIVATE COLLECTIONS —



562

A DANISH PEDESTAL BOWL DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1933

The plain circular bowl on decagonal foot with swirl-knopped stem,
no. 517, *marked under base*
10¾ in. (27.5 cm.) high

£5,000-7,000

US\$7,600-11,000

€5,700-7,900

563

A DANISH BOWL DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, 1919-1927

Oval and with openwork border, with two part-fluted part-wood
handles, on spreading foot, no. 251, *marked underneath, further marks*
with Swedish import marks and stamped 'GABF'
15 in. (38 cm.) wide

£4,000-6,000

US\$6,100-9,000

€4,500-6,700





564

564

**A DANISH BOWL AND COVER
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN, 1919-1927,
WITH SWEDISH IMPORT MARKS FOR 1923

The lobed circular bowl with conforming
spreading foot and with three beaded foliage
supports, the detachable cover with cast fish
finial, no. 248, *marked under base, the foot further
marked with Swedish import marks*

6 in. (15.2 cm.) high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

565

**A DANISH BOWL AND COVER
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN, 1919

The lobed circular bowl with conforming
spreading foot and with three beaded scroll
supports, the detachable cover with cast swan
finial, no. 249, *marked under base, the foot further
marked with Swedish import marks*

6 in. (15.2 cm.) high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



565

— GEORG JENSEN FROM TWO PRIVATE COLLECTIONS —



566

**A PAIR OF DANISH CANDLESTICKS
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN, 1928, WITH
ENGLISH IMPORT MARKS FOR 1928

Each tapering hexagonal stem on domed circular
foot, terminating in vase shaped socket above
spiral fluted knop, no. 441, *each marked under base*
12½ in. (31.7 cm.) high (2)

£7,000–10,000

US\$11,000–15,000

€7,900–11,000



567

567

A DANISH JUG DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1951

Fluted baluster and on circular foot, with short spout, the hinged cover with baluster finial, no. 342, *marked under base*
10 in. (25.2 cm.) high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

568

A DANISH CIGAR-BOX DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Oblong, the lower border part-beaded, the hinged cover with fruit finial within lozenge, no. 329, *marked beneath and on cover*, wood lined
9 in. (23 cm.)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



568

569

A DANISH JUG DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Tapering and with a short loop handle and everted rim, no. 756, *marked underneath*
8¼ in. (21 cm.) high

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



569

— GEORG JENSEN FROM TWO PRIVATE COLLECTIONS —

570

**A DANISH FOUR-PIECE TEA AND COFFEE-SERVICE WITH A TRAY EN SUITE
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932 AND 1933-1944, WITH ENGLISH IMPORT MARKS
FOR LONDON, 1929, 1930 1931, 1934 AND 1935

Each piece tapering with scroll and disc handles, comprising: a teapot; a coffee-pot, each with
part-wood handle; a cream-jug and a sugar-bowl, the tray circular with openwork scroll and
disc handles, no.321, *each piece marked underneath, further marked near handles and inside covers*
with English import marks

the tray 15½ in. (39.5 cm.) wide over handles

(5)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000





571

**A DANISH COFFEE-URN
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN, 1919

Ovoid and on three part-ebonised wood feet, with wood handles, finial and tap, with central lamp, no. 88, *marked underneath and on lamp* 14 in. (35.5 cm.) high

£6,000–8,000

US\$9,100–12,000

€6,800–9,000

572

**A DANISH BOWL AND COVER
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN, 1920

Lobed oval and on four fruiting feet, the detachable domed cover with a fruiting finial above chased vines, no. 72, *marked under foot* 4½ in. (11.7 cm.) wide

£2,000–3,000

US\$3,100–4,500

€2,300–3,400





573

**A DANISH TABLE-LAMP
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN, 1920

The stepped circular base with berried and faceted stem, with faceted socket and overhead support for a shade and a ring finial, engraved underneath with an inscription dated '1920', no. 208, *marked underneath, the foot further marked with Swedish import marks*

23 in. (58.5 cm.) high

£10,000–15,000

US\$16,000–23,000

€12,000–17,000



574

**A FOUR-PIECE DANISH TEA AND COFFEE-SERVICE
DESIGNED BY JOHAN ROHDE**

MARK OF GEORG JENSEN, COPENHAGEN, THE TEAPOT 1919, THE
COFFEE-POT 1923, THE CREAM AND SUGAR 1945-1977

Each piece on circular base with openwork spiral and beaded base
stem, comprising: a teapot; a coffee-pot, each with ivory handle; a
cream jug and a sugar bowl and cover, no. 43, *each piece marked under foot*
the coffee-pot 6¾ in. (17 cm.) high (4)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

575

A DANISH CIGAR-BOX DESIGNED BY JOHAN ROHDE

MARK OF GEORG JENSEN, COPENHAGEN, DATED 1916

Oblong and on four beaded block feet, the hinged cover and sided
each applied with applied foliage scroll panels, dated 1866 on one
side and 1916 on the other, wood lined, *marked under base*
7⅞ in. (19 cm.) wide

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

Almost certainly commissioned to commemorate the 50th
anniversary of the founding of Det Forenede Dampskibs-Selskab on
11 December 1866.



HARALD NIELSEN

Jensen's brother-in-law, Harald Nielsen (1892-1977), joined the firm as an apprentice in 1909 and remained there until the 1960s. Nielsen was Jensen's closest colleague at the firm, and he was deeply versed in both Rohde's and Jensen's styles. An accomplished draftsman, he often fleshed out their sketches to provide detailed working drawings for the silversmiths. Nielsen's own designs reflect the influence of these two men. His fish dish and cover for example, harkens back to a

design for a fish platter by Johan Rohde, while remaining true to his aim to maintain a balance between ornament and plain surface.

Nielsen was drawn to modernism, and as artistic director of the firm he bridged the styles of Jensen and Rohde and the designers of the 1930s whose work was influenced by modernism. For example, his 1926 design of Pyramid pattern or his candelabra (lot 584) reflects a taste for stylized, geometric shapes and his desire to prevent ornament from dominating.



576

A FOUR-PIECE DANISH TEA AND COFFEE-SERVICE DESIGNED BY HARALD NIELSEN

MARK OF GEORG JENSEN, COPENHAGEN, THE SUGAR BOWL 1933-1944,
THE REMAINDER 1945-1977

Pyramid pattern, comprising: a teapot; a coffee-pot, each with wood handle; a milk-jug and a sugar bowl and cover, no. 600, *each piece marked underneath*

the coffee-pot 7½ in. (19 cm.) high

(4)

£6,000-8,000

US\$9,100-12,000

€6,800-9,000



577

A DANISH TABLE-SERVICE DESIGNED BY HARALD NIELSEN

MARK OF GEORG JENSEN, COPENHAGEN,

Pyramid pattern, comprising:

- | | |
|---|-----------------------------|
| Twelve table-forks | Twelve small table-forks |
| Twelve table-spoons | Twelve soup-spoons |
| Twelve dessert-forks | Twelve dessert-spoons |
| Twelve fish-forks | Twelve fish-knives |
| Twelve pastry-forks | Twelve seafood-forks |
| Twelve teaspoons | Twelve coffee-spoons |
| Twelve demi-tasse spoons | Eight cocktail-forks |
| Three pairs of salad-servers | Four various serving spoons |
| Three pairs of fish-servers | A soup-ladle |
| Five various sauce-ladles | A pair of serving-tongs |
| A caddy-spoon | A meat-fork |
| A pair of small meat-forks | A pair of sugar tongs |
| <i>and the following with filled handles and silver attachments:</i> | |
| Twelve butter-knives | A meat-fork |
| A cake-slice | A letter-opener |
| <i>and the following with filled handles and stainless-steel attachments:</i> | |
| Twelve table-knives | Twelve small table-knives |
| Twelve cheese knives | A pair of sauce-ladles |
| A two-piece carving set | A pair of nut crackers |
| A serving spoon with composition bowl | |

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

(part)

— GEORG JENSEN FROM TWO PRIVATE COLLECTIONS —



578

**A SET OF TWELVE DANISH DINNER-PLATES
DESIGNED BY HARALD NIELSEN**

MARK OF GEORG JENSEN, COPENHAGEN, TWO 1933-1944, TWO 1945-1951
AND EIGHT 1945-1977

Each plain circular with reeded rim, one engraved underneath with
an inscription dated '1967', two engraved with differing flowers no.
600, *each marked underneath*

11 in. (28 cm.) diam.

(12)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000

579

**A DANISH TRAY
DESIGNED BY HARALD NIELSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 2006

Pyramid pattern with two angular handles and reeded rim, no. 600,
marked underneath

20¼ in. (51 cm.) wide

£3,000-5,000

US\$4,600-7,500

€3,400-5,600





(part)

580

A DANISH TABLE-SERVICE DESIGNED BY HARALD NIELSEN
MARK OF GEORG JENSEN, COPENHAGEN,

Pyramid pattern, comprising:

- | | |
|-----------------------|----------------------------|
| Eleven table-forks | Twelve smaller table-forks |
| Eleven table-spoons | Twelve dessert-forks |
| Twelve dessert-spoons | Twelve teaspoons |
| Twelve fish-forks | Twelve fish-knives |
| Twelve pastry-forks | Twelve coffee-spoons |
| Ten demi-tasse spoons | Six seafood-forks |
| Eight serving-spoons | Four meat-forks |
| Two cake-knives | A pair of fish-servers |
| A pair of sugar-tongs | A sauce-ladle |
| A jam-spoon | |

and the following with filled handles and silver attachments:

- | | |
|---|----------------------------|
| Twelve lobster-picks | Two meat-forks |
| <i>and the following with filled handles and stainless steel attachments:</i> | |
| Twelve table-knives | Twelve cheese-knives |
| Twelve fruit-knives | Five bottle-openers |
| A pair of nut-crackers | A cheese-plane |
| Two cake-knives | A two-piece carving-set |
| A cheese-cutter | Five various servers (220) |

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

— GEORG JENSEN FROM TWO PRIVATE COLLECTIONS —



581
A DANISH HOT-PLATE STAND
DESIGNED BY HARALD NIELSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Shaped oval and on plain wood feet, the oval ended with openwork motifs, depicting a fish at one end and a game bird on the other,

marked on end

12¾ in. (31.3 cm.) wide

£6,000-8,000

US\$9,100-12,000

€6,800-9,000

582
A DANISH ENTREE-DISH AND COVER
DESIGNED BY HARALD NIELSEN

MARK OF GEORG JENSEN, COPENHAGEN,

Tapering circular on short spreading foot, with two fluted part-wood handles, the detachable stepped cover with foliage scroll finial, engraved underneath with an inscription dated 1934, no. 547, *marked underneath*

11½ in. (28.3 cm.) wide over handles

£4,000-6,000

US\$6,100-9,000

€4,500-6,700





583

A DANISH FISH DISH, COVER AND MAZARINE, DESIGNED BY HARALD NIELSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944, WITH ENGLISH IMPORT MARKS FOR 1937

Oval and with two fluted handles, the high domed cover with finial cast as a fish resting on waves, the mazarine pierced with a fish and with two scroll grips, no. 761, *marked under dish and mazarine, further marked with English import marks under dish, on mazarine and on cover bezel* the dish 2½ in. (64.6 cm.) wide

£80,000-120,000

US\$120,000-180,000

€90,000-130,000



—GEORG JENSEN FROM TWO PRIVATE COLLECTIONS—





584

**A PAIR OF DANISH SEVEN-LIGHT CANDELABRA
DESIGNED BY HARALD NIELSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932,
WITH ENGLISH IMPORT MARKS FOR 1928

Each on domed circular base with tapering fluted stem, with seven fluted
branches, each terminating in a stepped socket, no. 488, *each marked under*
base, further marked on base with English import marks

17¾ in. (45 cm.) high

(2)

£60,000-80,000

US\$91,000-120,000

€68,000-90,000

—GEORG JENSEN FROM TWO PRIVATE COLLECTIONS—





585

**A SET OF SIX DANISH GOBLET
DESIGNED BY HARALD NIELSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Each tapering bowl on circular base with
openwork foliage stem, no. 462, *each marked*
under base

4 $\frac{3}{8}$ in. (11 cm.) high

(6)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

586

**A DANISH COCKTAIL-SHAKER
DESIGNED BY HARALD NIELSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Tapering cylindrical in three sections and with
a cockerel and foliage finial, the middle section
with internal grill pierced with a duck and a
swan, no. 774, *marked underneath and inside cover*
11 in. (28 cm.) high

£5,000-7,000

US\$7,600-11,000

€5,700-7,900



587

**A SET OF EIGHT DANISH GOBLET
DESIGNED BY HARALD NIELSEN**

MARK OF GEORG JENSEN, COPENHAGEN, SIX 1933-
1944 AND TWO 1945-1977

Each tapering bowl on spreading domed foot,
with openwork beaded stem, no. 532, *each*
marked underneath

6 $\frac{3}{4}$ in. (17.2 cm.) high and slightly smaller (8)

£5,000-7,000

US\$7,600-11,000

€5,700-7,900



~588

**A DANISH TABLE-BELL
DESIGNED BY HARALD NIELSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Bell shaped with reeded rim, with turned ivory and openwork foliage handle, no 728, *marked near rim*

7¾ in. (19.5 cm.) high

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



589

**A PAIR OF DANISH VASES
DESIGNED BY HARALD NIELSEN**

MARK OF GEORG JENSEN COPENHAGEN, ONE 1945-1977 THE OTHER 1991

Each tapering with everted rim, on plain circular foot, with foliage and ball stem, no. 757, *each marked under base*

8⅝ in. (22 cm.) high

(2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600



590

**A DANISH GRAPE-DISH
DESIGNED BY HARALD NIELSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1999

Oval and on spreading foot, with overhead reeded handle with grape finial and with foliage and flower terminals, no. 543, *marked underneath*

10 in. (25.4 cm.) high

£3,000–5,000

US\$4,600–7,500

€3,400–5,600





591

**A PAIR OF DANISH THREE-LIGHT CANDELABRA
DESIGNED BY OSCAR GUNDLACH-PEDERSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Each on stepped circular base with scrolling arms, each
terminating in tapering sockets, no. 670, *each marked*
undemeath

6 $\frac{1}{8}$ in. (16.8 cm.) high

(2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

592

**A DANISH COCKTAIL-SHAKER
DESIGNED BY HARALD NIELSEN**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Tapering cylindrical with stepped detachable cover, with a
further cover with openwork foliage finial, the inside with
a pierced foliage grill, no. 462, *marked underneath*
9 $\frac{1}{8}$ in. (25 cm.) high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



593

A DANISH SOUP-TUREEN AND COVER DESIGNED BY HARALD NIELSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944, WITH ENGLISH IMPORT MARKS FOR LONDON, 1937

Tapering circular and on stepped foot, with two applied cast foliage handles, the detachable cover with berry and foliage handle, no. 792, *marked underneath, further marked near the rim and on cover bezel with English import marks*
11½ in. (29 cm.) wide over handles

£7,000–10,000

US\$11,000–15,000

€7,900–11,000



GUNDORPH ALBERTUS (1887-1970)

A Danish sculptor Gundorph began working with Jensen in 1911, being involved in all aspects of the workshop. As such he developed an understanding of technical problems and how to solve them in the production process. When the workshop expanded he became a special advisor and deputy director tasked with quality control. In this role it is said that he personally inspected each piece before it left the workshop.



594

A DANISH SMOKER'S COMPANION DESIGNED BY GUNDORPH ALBERTUS

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Of square section, comprising: five stacking tapering ashtrays, each with two scroll handles and a lighter with detachable ball finial, no. 638, *marked under lighter and on each ashtray* the largest ashtray $3\frac{3}{4}$ in. (9.6 cm.) square

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

595

A DANISH JUG DESIGNED BY GUNDORPH ALBERTUS

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1925

Tapering cylindrical on faceted foot, with part wood scroll handle, engraved under the spout with initials 'MTM', no. 518, *marked under base* $7\frac{5}{8}$ in. (19.5 cm.) high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600





596

A DANISH TABLE-SERVICE DESIGNED BY GUNDORPH ALBERTUS

MARK OF GEORG JENSEN, COPENHAGEN, MOSTLY POST-1945

Cactus pattern, comprising:

Twenty-two table-forks

Eighteen dessert-forks

Eighteen seafood-forks

Eighteen fish-forks

Eighteen coffee-spoons

Two sauce-ladles

A small serving-spoon

and the following with filled handles and stainless steel attachments:

Eighteen table-knives

Eighteen dessert-knives, some differing

Two pairs of salad-servers

A cheese-knife

Eighteen table-spoons

Eighteen teaspoons

Eighteen pastry forks

Eighteen fish-knives

Four serving-spoons

Two jam-spoons

Twelve napkin-rings

Eighteen cheese-knives

A bottle-opener

(247)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000



JORGEN JENSEN (1895-1966)

The second son of Georg Jensen Jorgen trained as a silversmith and worked independently from 1923-1936. He later joined his father's firm, designing jewellery and hollowware for over a period of some twenty-five years. His early work, such as the following water pitcher, relies on naturalistic ornament, favored by his father and by Johan Rohde. His later work is devoid of such ornament and relates to the modernistic work of Harald Nielsen and Sigvard Bernadotte.



597

A PAIR OF DANISH JUGS DESIGNED BY JORGEN JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, ONE 1924
AND ONE 1945-1977

Each baluster with everted neck, the part carved
wood handle with berry terminal, no. 385, *each*
marked underneath

6¾ in. (17 cm.) high (2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



598

A DANISH ENTREE-DISH AND COVER DESIGNED BY OVE BROBECK

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932, WITH ENGLISH IMPORT MARKS FOR LONDON, 1929

Tapering cylindrical and on stepped foot, with two carved wood handles, the detachable cover with carved wood finial, no. 597, *marked underneath and on cover bezel, further marked near handles and on cover bezel with English import marks*
11 in. (28 cm.) wide over handles

£5,000-7,000

US\$7,600-11,000

€5,700-7,900

ARNO MALINOWSKI (1899-1976)

Arno Malinowski trained at the Royal Danish Academy of Fine Arts and worked not only as a silversmith but also as a sculptor, jewellery designer, engraver, medalist, and ceramist. While designing for Jensen from 1936-1944 and again from 1949-1965, he also worked for the Royal Copenhagen Porcelain Manufactory designing a series of mythological figurines.

During the war years, when the supply of silver was extremely limited, Malinowski designed several objects with inlaid silver that were inspired by Japanese metalworking techniques. He is particularly

well-known for the Kongemaerket, a brooch or lapel pin made for the seventieth birthday of King Christian X and worn by thousands of Danes during World War II as a symbol of Danish patriotism.

599

A DANISH FLASK DESIGNED BY ARNO MALINOWSKI

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Of figural form on circular base, with detachable head, no. 889, *marked under base*
7¼ in. (18.3 cm.) high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600





SØREN GEORG JENSEN (1917-1982)

Søren Georg Jensen, the fifth of Georg Jensen's six children, emulated his father's education. He trained as a silversmith, and later as a sculptor at the Royal Danish Academy of Fine Arts. He is primarily known for his abstract, multi-faceted sculptures, rather than for his prolific silver designs. In addition to his own designs, such as the stackable kettle-on-stand, he served as the head of design department from 1962-1974, succeeding his uncle, Harald Nielsen, and encouraging the work of Scandinavian modern designers such as Henning Koppel.

600

A FOUR-PIECE DANISH TEA AND COFFEE-SERVICE DESIGNED BY SØREN GEORG JENSEN

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Plain circular, comprising: a teapot; a coffee-pot, each with wood cover and handle; a cream-jug and sugar-bowl, no. 1143, *each piece marked underneath*

the coffee-pot 7 in. (17.8 cm.) high

(4)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

SIGVARD BERNADOTTE, (1907-2002)

Sigvard Bernadotte, the son of Gustav Adolf VI, King of Sweden, was one of Scandinavia's pioneering industrial designers. His firm Bernadotte and Bjorn, later the Bernadotte Design Studio, was responsible for a number of significant industrial products ranging from kitchen equipment to tractors.

Bernadotte joined the Jensen firm in 1931 and provided designs for a 50-year period. He was trained in the fine arts and was not a silversmith. He was the first designer at the Jensen firm to work completely in the modernist style and acknowledged that his work was a reaction against the decorated styles of Jensen and Rohde. Much of his earlier work for the firm is characterized by a preference for engraved lines and fluting, such as his Bernadotte pattern flatware. Bernadotte's later work, such as the 1952 flat-iron pitcher is a contrast to his early designs in its extreme simplicity and lack of surface decoration.



601

A DANISH JUG

DESIGNED BY SIGVARD BERNADOTTE

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

Fluted baluster and with plain scroll handle,
no. 856, marked underneath, further marked with
Swedish import marks

6 in. (15.2 cm.) high

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



602

**A THREE-PIECE DANISH COFFEE-SERVICE WITH A TRAY EN SUITE
DESIGNED BY SIGVARD BERNADOTTE**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Each piece plain tapering, comprising: a coffee-pot with covered handle; a sugar-bowl, each with triangular finial and a cream-jug, the tray tricorn and on ball feet, no. 1015, *each piece marked underneath* the tray 11 $\frac{1}{8}$ in. (28.8 cm.) wide (4)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



603

A DANISH CIGARETTE-BOX DESIGNED BY SIGVARD BERNADOTTE

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Of square section, the sides engraved with lines, the detachable cover with square ring handle, with cigarette lifter, no. 913, *marked underneath*

5 $\frac{1}{4}$ in. (13.2 cm.) high

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



604

A DANISH DRINKS-SET DESIGNED BY SIGVARD BERNADOTTE

MARK OF GEORG JENSEN, COPENHAGEN, 1925-1932

Each piece engraved with cross-hatched lines, comprising: a decanter with detachable cover, the short spout with stopper; eight goblets and a circular salver, no. 819, *each piece marked underneath the salver* 10½ in. (26.5 cm.) diam. (10)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

605

A DANISH ICE-BUCKET AND TONGS DESIGNED BY SIGVARD BERNADOTTE

MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Tapering and on slightly spreading plain foot, engraved with lines and with an overhead swing handle, the tongs with openwork handles and fluted grips, the ice bucket no. 819, *marked under ice-bucket and on handle of tongs* the ice-bucket 8 in. (20.2 cm.) high (2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



HENNING KOPPEL (1918-1981)

Danish-born Henning Koppel designed novel work in the Scandinavian modern style, for which he received international acclaim. Koppel was trained as a sculptor and did not study as a silversmith. As a refugee in Sweden during the Second World War, Koppel supported himself, in part, by making jewellery. Following the war, Koppel was hired by the Jensen firm to produce new jewellery designs, which were completely abstract in form.

His hollowware designs for the firm were strikingly original in design and his work reflects an interest in contemporary sculpture. His famous series of pitchers (including lots 607 and 616) seem to defy balance with their asymmetrical curves. These pitchers and his eel dish centrepiece have become icons of Scandinavian modern design.



606

A DANISH BOWL DESIGNED BY HENNING KOPPEL

MARK OF GEORG JENSEN, COPENHAGEN, 1997, WITH
ENGLISH IMPORT MARKS FOR LONDON, 1998

The asymmetrical flaring circular section bowl
supported on an openwork geometric foot, no.
980, *marked on foot, further marked underneath with
English import marks*
15 $\frac{7}{8}$ in. (40.3 cm.) diam.

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

607

A DANISH JUG DESIGNED BY HENNING KOPPEL

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Globular with slender neck and everted rim,
with reeded scroll handle, no. 978, *marked
underneath*

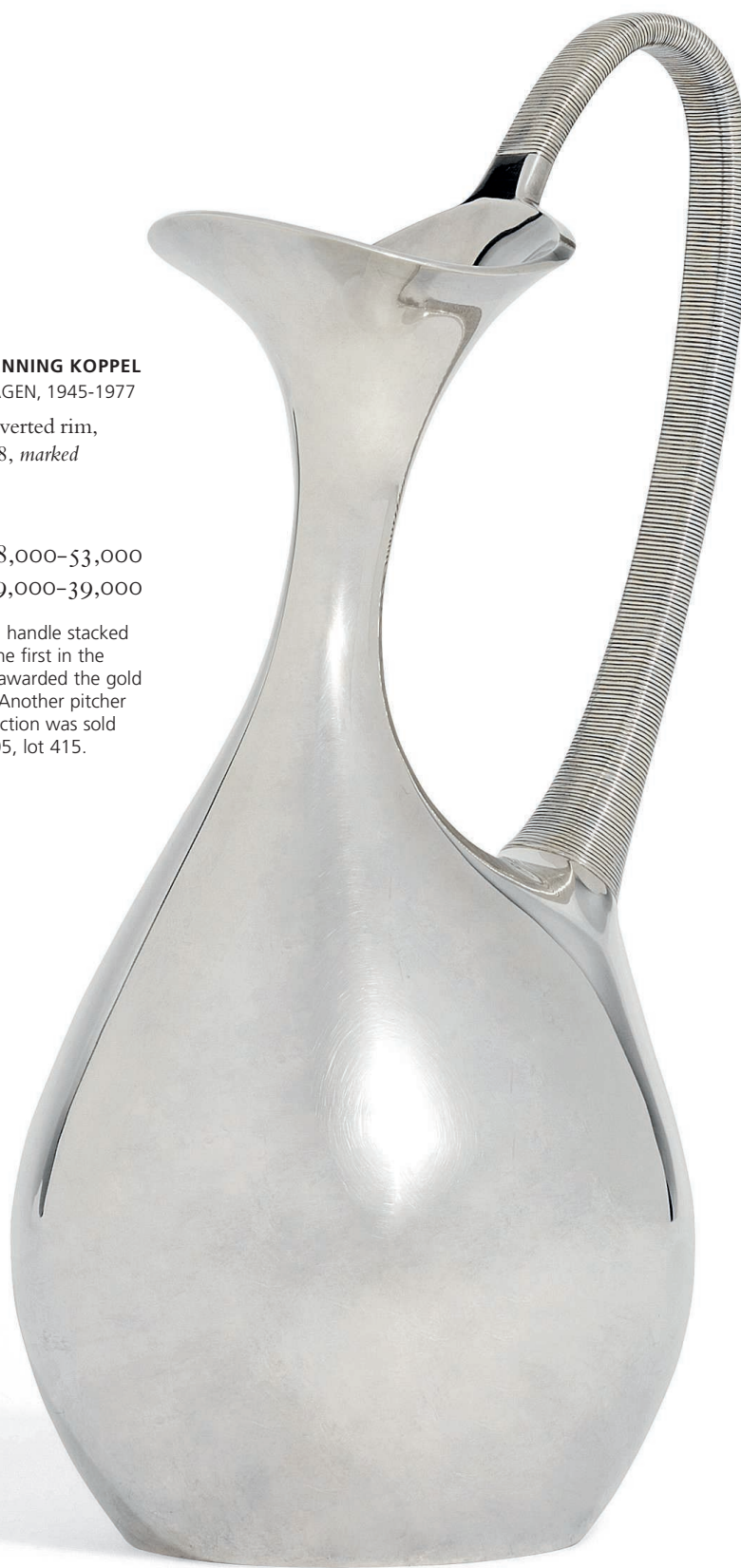
13¾ in. (35 cm.) high

£25,000-35,000

US\$38,000-53,000

€29,000-39,000

Dubbed "African Girl" due to its tall handle stacked with "necklaces," this pitcher was the first in the series. It was designed in 1948 and awarded the gold medal at the 1951 Milan Triennale. Another pitcher of this design from the Rowler Collection was sold Christie's, New York 19 January 2005, lot 415.





608

**A DANISH TABLE-BELL
DESIGNED BY HENNING KOPPEL**

MARK OF GEORG JENSEN, COPENHAGEN, 1977

Bell shaped and with wood handle, on turned wood base, no. 1168, *marked on rim*
6½ in. (17 cm.) high

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

609

**A DANISH BOX WITH ENAMELLED COVER
DESIGNED BY HENNING KOPPEL**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Tapering, the detachable cover enamelled with a bee on a mottled yellowish-brown ground, *marked underneath*
4 in. (10 cm.) high

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



610

**A DANISH SCULPTURE DESIGNED
BY HENNING KOPPEL**

MARK OF GEORG JENSEN, COPENHAGEN, 1978

Irregularly formed, on wooden stand, the stand applied with a plaque with facsimile signature, *marked on back*, number 1 from a limited edition of 250
11 in. (28 cm.) high

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



(part)

611

A DANISH TABLE-SERVICE DESIGNED BY HENNING KOPPEL

MARK OF GEORG JENSEN, COPENHAGEN, POST 1945, SOME PIECES WITH SWEDISH, FRENCH OR ENGLISH IMPORT MARKS

Caravel pattern, comprising:

- | | |
|---|----------------------------|
| Twelve table-forks | Twelve table-spoons |
| Twelve dessert-forks | Twelve dessert-spoons |
| Twelve cake-forks | Twelve soup-spoons |
| Twelve fish-forks | Twelve fish-knives |
| Twelve teaspoons | Twelve ice-cream spoons |
| Twelve fruit-forks | Eleven seafood-forks |
| Twelve coffee-spoons | Six iced-tea spoons |
| Two pairs of salad-servers | A cake-slice |
| Two serving-spoons | Two differing sauce-ladles |
| A fish slice and fork | Two butter-knives |
| Three small serving-spoons | A meat-fork |
| <i>and the following with filled handles and stainless steel attachments:</i> | |
| Twelve table-knives | Twelve cheese-knives |
| Twelve fruit-knives | A cheese-plane |
| A bottle-opener | A carving knife and fork |
| A pair of salad servers with composition bowls | (220) |

£12,000–18,000

US\$19,000–27,000

€14,000–20,000



612

**A DANISH THREE-LIGHT CANDELABRUM
DESIGNED BY HENNING KOPPEL**

MARK OF GEORG JENSEN, COPENHAGEN, 1985

With three tubular braches, on an oval base, no.
1075, *marked under base*
10 in. (25.4 cm.) high

£6,000–8,000

US\$9,100–12,000

€6,800–9,000



613

**A DANISH BOWL
DESIGNED BY HENNING KOPPEL**

MARK OF GEORG JENSEN, COPENHAGEN, 1978

Plain slightly *bombé* circular, no. 1131, *marked underneath*

11¼ in. (28.5 cm.) diam.

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

614

**A DANISH COFFEE-POT
DESIGNED BY HENNING KOPPEL**

MARK OF GEORG JENSEN, COPENHAGEN, 1945–1977

The elongated globular body with part-turned wood handle and short spout, the detachable conical cover with wood finial, no. 1091, *marked underneath*

6¾ in. (17 cm.) high

£2,500–3,500

US\$3,800–5,300

€2,900–3,900





615

**A SET OF TWENTY-FOUR DANISH DINNER-PLATES
DESIGNED BY HENNING KOPPEL**

MARK OF GEORG JENSEN, COPENHAGEN, 1945-1977

Plain circular, no. 1074, *each marked underneath*
11 in. (28 cm.) diam. (24)

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

616

A DANISH JUG DESIGNED BY HENNING KOPPEL

MARK OF GEORG JENSEN, COPENHAGEN, 1996

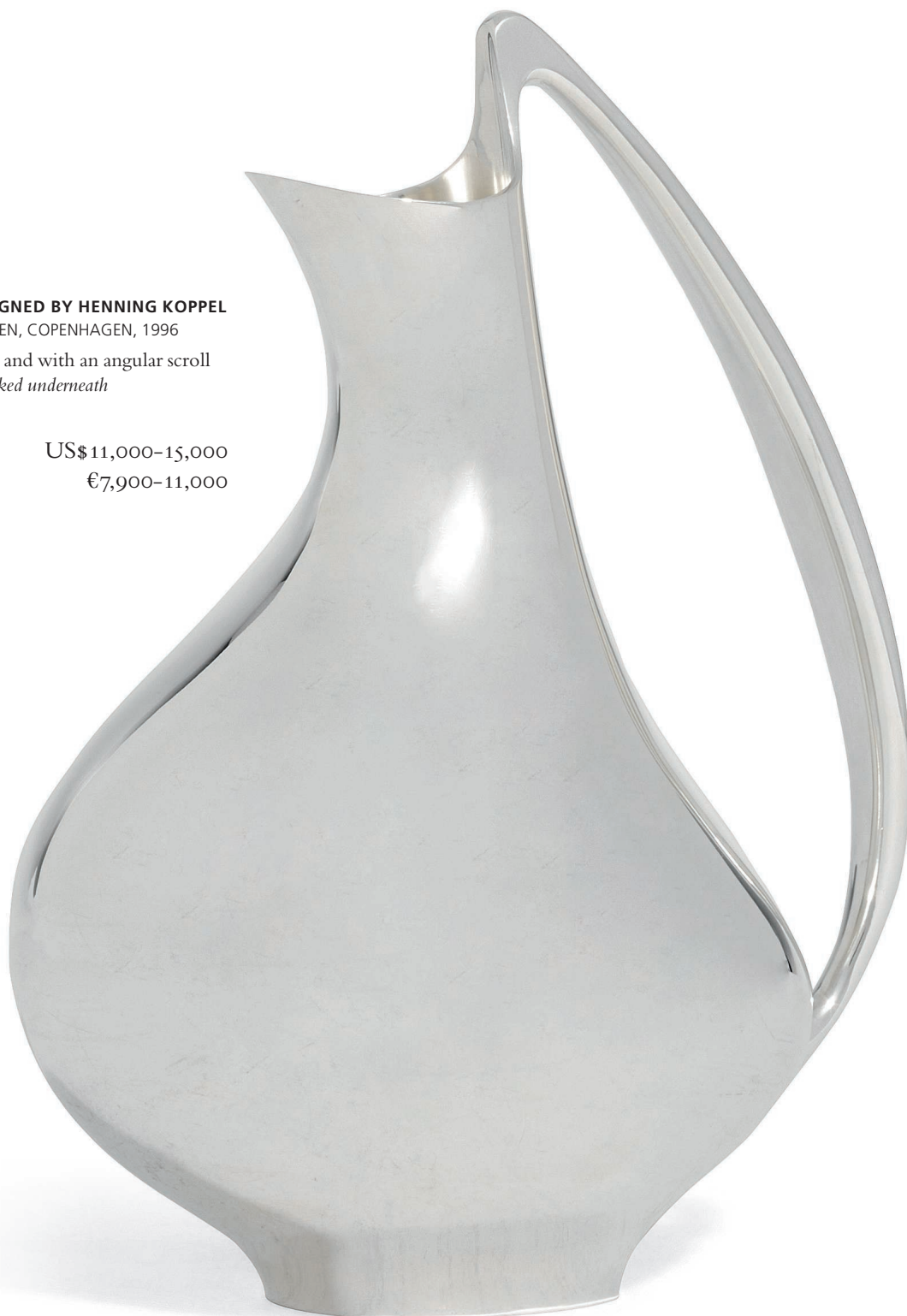
Compressed baluster and with an angular scroll
handle, no. 992, *marked underneath*

11½ in. (29 cm.)

£7,000–10,000

US\$11,000–15,000

€7,900–11,000



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IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

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A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision. "After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

PORTRAIT MINIATURES AND GOLD BOXES

Unless otherwise stated, miniatures are on ivory. Please see paragraph entitled PROPERTY INCORPORATING MATERIALS FROM ENDANGERED SPECIES.

The following expressions with the following meanings are used for cataloguing Lots:

"Mark of ..., 1725"

In our opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing between 19th May of the year specified and 18th May of the following year until 1660 and thereafter between 29th May of the year specified and 28th May of the following year until 1975 and thereafter between 2nd January of the year specified and 1st January of the following year. All other countries have varying dating systems.

"1725, mark ..."

In our opinion dated as in the first example and struck with an unidentified sponsor's mark as described.

"1725 ..."

In our opinion dated as in the first example struck with an illegible sponsor's mark or no sponsor's mark at all.

"Bearing ... marks for 1725"

In our opinion having either spurious or transposed marks.

"(... oz.)"

In our opinion weighing not less than the specified number of ounces Troy.

"(gross ... oz.)"

In our opinion weighing not less than the specified number of ounces Troy including any non-silver additions (e.g. wooden handles).

Descriptions of the metals conform with the Hallmarking Act 1973.

"Attributed to ..."

in our opinion probably a work by the artist in whole or in part.

"Studio of ..."

"Workshop of ..."

in our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ..."

in our opinion a work of the period of the artist and showing his influence.

"Follower of ..."

in our opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ..."

in our opinion a work executed in the artist's style but of a later date.

"After ..."

in our opinion a copy (of any date) of a work of the artist.

"Signed ..."

"Dated ..."

"Inscribed ..."

in our opinion the work has been signed/dated/inscribed by the artist. The addition of a question mark indicates an element of doubt.

"With signature ..."

"With date ..."

"With inscription ..."

in our opinion the signature/date/inscription/stamp is by a hand other than that of the artist

SILVER

A GEORGE II SILVER CUP AND COVER

mark of Paul de Lamerie,

London, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER

circa 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER

bearing transposed marks for London, 1735, with the mark of Paul De Lamerie

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

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- A financial reference in the form of a recent bank statement or a reference from your bank in line with your expected purchase level. Christie's can supply a form of wording for the bank reference if necessary.
- Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.

To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Christie's office within the last one year, and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +44 (0)20 7389 2862 (London, King Street) or at +44 (0)20 7752 3137 (London, South Kensington). **We may at our option ask you for a financial reference or a deposit as a condition of allowing you to bid.**

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

BIDDING

The auctioneer accepts bids from those present in the sale-room, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid terms are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS

Absentee bids are written instructions from prospective buyers directing Christie's to bid on their behalf up to a maximum amount specified for each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bids Forms are available in this catalogue, at any Christie's location, or online at christies.com.

TELEPHONE BIDS

Telephone bids cannot be accepted for lots estimated below £2,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at +44 (0)20 7389 2658 (London, King Street) or +44 (0)20 7752 3111 (London, South Kensington). Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation.

SUCCESSFUL BIDS

While Invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable VAT.

PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Lots purchased in London may be paid for in the following ways: wire transfer, credit card: Visa and MasterCard & American Express only (up to £25,000), and cash (up to £5,000 (subject to conditions)), bankers draft (subject to conditions) or cheque (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days).

Wire Transfers: Lloyds TSB Bank Plc City Office PO Box 217 72 Lombard Street, London EC3P 3BT A/C: 00172710 Sort Code: 30-00-02 for international transfers, SWIFT LOYDGB2LCTY. For banks asking for an IBAN: GB81 LOYD 3000 0200 1727 10. Credit Card: Visa and MasterCard & American Express only A limit of £25,000 for credit card payments will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at London sale sites will only be accepted for London sales. Christie's will not accept credit card payments for purchases made in any other sale site. The fax number to send completed CNP (Card Member not Present) authorisation forms to is +44 (0) 20 7389 2821. The number to call to make a CNP payment over the phone is +44 (0) 20 7752 3388. Alternatively, clients can mail the authorisation form to the address below.

Cash is limited to £5,000 (subject to conditions). Bankers Draft should be made payable to Christie's (subject to conditions).

Cheques should be made payable to Christie's (must be drawn in GBP on a UK bank, clearance will take 5 to 10 business days).

In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to:

Christie's, Cashiers' Department, 8 King Street, St James's, London, SW1Y 6QT

Please direct all inquiries to King Street
Tel: +44 (0) 20 7389 2996 Fax: +44 (0) 20 7389 2863 or South Kensington

Tel: +44 (0) 20 7752 3138 Fax: +44 (0) 20 7752 3143

VAT

Ω or ‡

VAT payable at 20% on hammer price and buyer's premium

*

VAT payable at 5% on hammer price and at 20% on the buyer's premium

Ω or *

These lots have been imported from outside the EU for sale using a Temporary Importation procedure. Where a buyer of such a lot has registered an EU address but wishes to export the lot or complete the import into another EU country, he must advise Christie's immediately after the auction.

α Buyers from within the EU:

VAT payable at 20% on just the buyer's premium (NOT the hammer price).

Buyers from outside the EU:

VAT payable at 20% on hammer price and buyer's premium. If a buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Christie's to this effect immediately

θ Zero rated

No VAT charged.

(no symbol) Auctioneers' Margin Scheme

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 20% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Wine Auctions

‡ This wine is in bond. You can choose to take the wine in bond or duty paid. See the additional conditions of sale relating to wine for further details.

VAT Refunds

Refunds cannot be made where lots have been purchased with an inside EU address. Christie's can only refund Import VAT (Lots with * or Ω symbol) if lots are exported within 30 days of collection. All other lots must be exported within 3 months of collection. Valid export documents must be returned within the stipulated time frame. No refund will be paid out where the total amount is less than £100. UK & EU private buyers cannot reclaim VAT. Christie's will charge £35 for each refund processed. For detailed information please see the leaflet available, or email info@Christies.com

ARTIST'S RESALE RIGHT ("DROIT DE SUITE")

If a lot is affected by this right it will be identified with the symbol λ next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

Royalty For the portion of the Hammer Price (in Euro)

4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

SHIPPING

It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. A shipping form is enclosed with each invoice, alternatively buyers can visit www.christies.com/shipping to request a shipping estimate.

For more information please contact the Shipping Department at +44 (0)20 7389 2712 or via ArtTransport_London@christies.com for both London, King Street and London, South Kensington sales.

EXPORT OF GOODS FROM THE EU

If you are proposing to take purchased items outside the EU the following applies:

Christie's Art Transport:

If you use Christie's Art Transport you will not be required to pay the VAT at the time of settlement.

Christie's VAT authorised Shipper:

If you use a Christie's VAT authorised shipper you will not be required to pay the VAT at the time of settlement.

Own Shipper:

VAT will be charged on the invoice, refundable by the VAT Department upon receipt of the appropriate official documents sent to us by your shipper.

Hand-Carried:

VAT will be charged on the invoice. This will be refunded by the VAT Department upon receipt of the appropriate official document.

*, Ω or ‡

Starred, Omega or Daggered lots – A C88 can be obtained from Christie's Shipping Department. This document must be stamped by UK Customs on leaving the UK.

(no symbol)
Margin Scheme lots – Please obtain GB Tax Free form from the Cashiers. This document must be stamped by UK Customs on leaving the UK.

Starred or Omega lots must be exported within 30 days of the date of collection. All other lots not subject to import VAT must be exported within three months of collection, and proof of export provided in the appropriate form

EXPORT/IMPORT PERMITS

Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot. Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.

STORAGE AND COLLECTION

STORAGE & COLLECTION

While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. All furniture, carpets and objects (both sold and unsold) not collected from Christie's by 9.00 am on the day following the auction will be removed by Cadogan Tate Ltd ("Cadogan Tate") to its warehouse at 241 Acton Lane, Park Royal, London NW10 7NP
Telephone: +44 (0) 800 988 6100
Email: collections@cadogantate.com

Lots will be available for collection on the first full business weekday after transfer to Cadogan Tate and every business weekday thereafter from 9.00am to 5.00pm. They are not available for collection at weekends or on Public Holidays. You may check on <http://collectmylot.com> if a lot is with Cadogan Tate and if any transfer or storage charges are due.

Lots may only be released by Cadogan Tate upon

- production of the 'Collection Order' obtained from the cashier's office at Christie's, 85 Old Brompton Road, London SW7 or Christie's, 8 King Street, London SW1
- payment of any charges that may be due to Cadogan Tate

Whether you are planning to visit in person or to send a carrier or agent to collect for you please telephone 020 8963 3923 at least 24 hours before collection and you can book an appointment for you or your carrier, deal in advance with all the formalities and make any necessary payments. Your property can then be pre-picked so it is ready and waiting upon arrival and the collection can be handled through Cadogan Tate's Fast Track procedure, avoiding possible queues and delays at busy times. If sending a carrier please ensure that they are provided with all necessary information,

your written authority to collect, the Collection Order and the means to settle any charges.

Property, once paid, can be released upon request to **Christie's Fine Art Storage Services (CFASS)** in London, New York or Singapore Free Port at any time, for environmentally controlled long term storage. For further details see below.

PAYMENT

Cadogan Tate's charges may be paid in advance or at the time of collection. Lots will not be released until all outstanding charges due to Christie's and/or Cadogan Tate Ltd are settled.

CADOGAN TATE'S BUSINESS TERMS & LIABILITY

The removal and/or storage by Cadogan Tate of any lots will be subject to its Standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1 or 85 Old Brompton Road London SW7

or by post or email from Cadogan Tate or online at <http://collectmylot.com>

Please note that in particular Cadogan Tate does not accept any liability for damage or loss, due to its negligence or otherwise, exceeding the Hammer Price of a lot plus Buyer's premium, or, at its sole option, the cost of repairing or replacing the damaged or missing lot. It reserves a lien over all goods in its possession for payment of storage and all other charges due to it

From the point of collection from Christie's, subject to payment of its charges and to its Standard Terms & Conditions of Business, in the event of loss and/or damage Cadogan Tate accepts liability for the lot value (defined as the hammer price of each lot, plus buyer's premium). Its charge for accepting this liability, which is fully insured, is 0.6% of the hammer price or 100% of all other charges, whichever is smaller.

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate.

TRANSFER, STORAGE & RELATED CHARGES

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction.

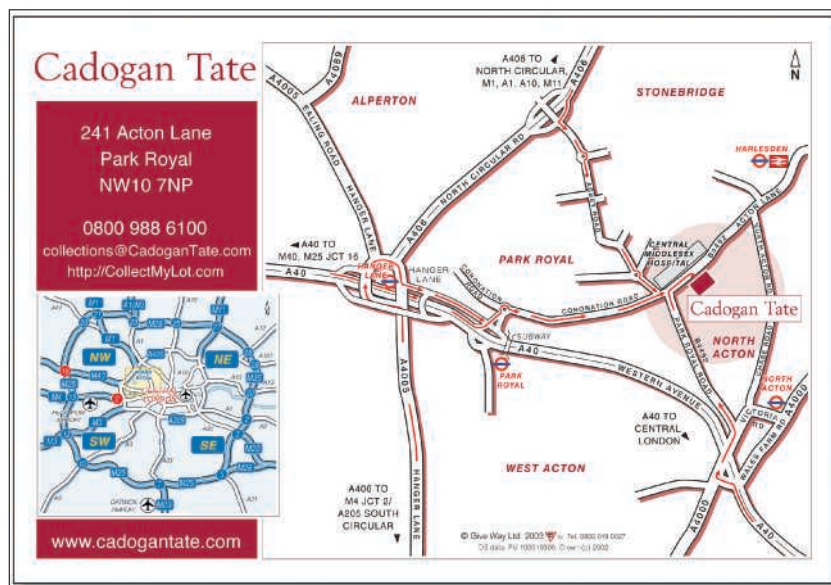
Thereafter the charges set out below will be payable.

CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£66.00	£33.00
Storage per day	£5.00	£2.50

These charges do not include

- the Extended Liability Charge of 0.6% of hammer price plus buyer's premium, capped at the total of all other charges
- VAT which will be applied at the current rate.

Christie's Fine Art Storage Services (CFASS) offers storage solutions for fine art, antiques and collectibles in London, New York and Singapore (Free Port). It is a separate subsidiary of Christie's and its clients enjoy complete confidentiality. Visit www.cfass.com, or contact london@cfass.com or Telephone: +44 (0)20 7622 0609 for charges and other details



CADOGAN TATE WAREHOUSE
241 Acton Lane, Park Royal,
London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

(a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

(b) Cataloguing Practice

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

(c) Attribution etc

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

(d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

(e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

3. AT THE SALE

(a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

(e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol • next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

(i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

(j) Successful bid and passing of risk


Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 2.5% of the final bid price of each lot up to and including £50,000, 20% of the excess of the hammer price above £50,000 and up to and including £1,000,000 and 12% of the excess of the hammer price above £1,000,000. Exceptions: Wine and Cigars: 17.5% of the final bid price of each lot, VAT is payable at the applicable rate.

(b) Artist's Resale Right ("Droit de Suite")

If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations. Lots affected are identified with the symbol  next to the lot number.

(c) Payment and ownership

The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(d) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- (i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to

apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

- (viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases

Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

(i) Selling Property at Christie's

In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

8. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of England. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of the United Kingdom.

INTERNATIONAL DECORATIVE ARTS GROUP

INTERNATIONAL HEAD OF GROUP

Orlando Rock
(Deputy Chairman, Christie's Europe)
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